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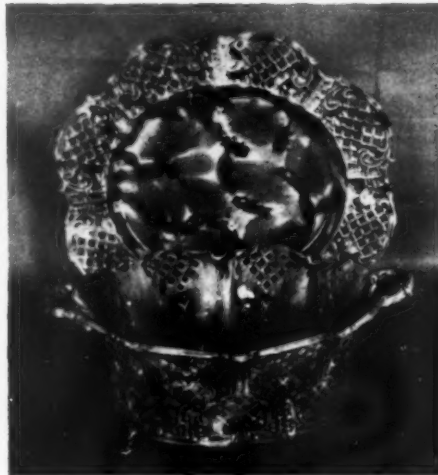
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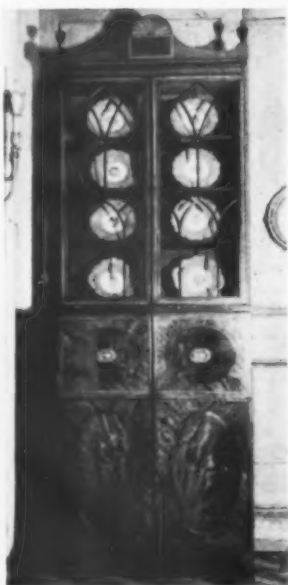
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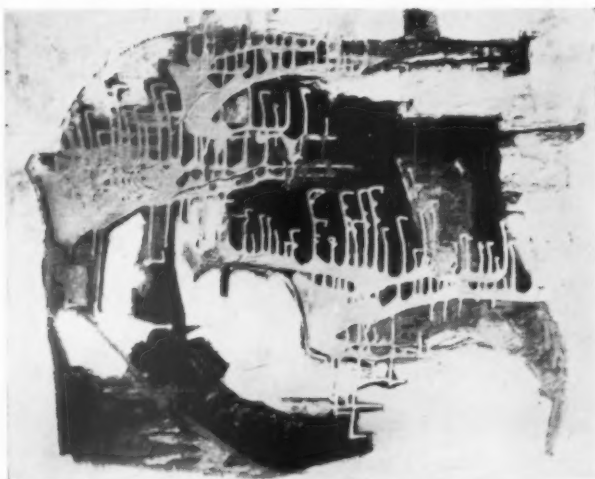
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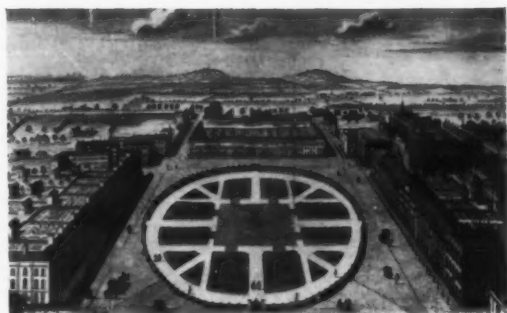
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EDITOR: W. R. JEUDWINE

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ON COVER

Winter by Joos de Momper (1564-1635)
On view at the Slatter Gallery

The Editor welcomes articles and photographs and correspondence on Art and Collector topics interesting to Collectors and Art Lovers. The subjects include paintings, prints, silver, furniture, ceramics, fire-arms, miniatures, glass, pewter, jade, sculpture, etc., Occidental and Oriental. Articles should be sent to the Editor, APOLLO, 10 Vigo St., London, W.1.

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LONDON, 1755

DEALERS IN FINE ANTIQUE SILVER, JEWELS AND OBJETS D'ART

CURRENT SHOWS AND COMMENTS

THE WIDOW'S CRUSE

By HORACE SHIPP



CALVARY. By JAN BRUEGHEL THE ELDER.
From the Exhibition "Dutch and Flemish Masters" Slatter Gallery

(Copper 13½ x 21½ in.)

IT is a universal complaint among dealers in Old Master art that it is now impossible to buy fine pictures. Now and again in the sales rooms of London, Paris, or New York something resplendent appears tantalizingly, soars into that empyrean where money has no normal meaning, and disappears into the remote orbit of Museums or American collections: another phenomenon of the rocket age. Nevertheless those wizards, the dealers, conjure up from their mysterious sources pictures enough to make exhibitions; and good pictures at that. They depart abroad on enigmatic errands, to the provinces on secret quests; and lo! the heirlooms from Carinthian castles, the unsuspected treasures from the straightened homes of England, cleaned and coveted, appear in the environs of Piccadilly. Several seasonal exhibitions; a host of galleries which flourish pleasantly on that type of turnover which does not depend upon specific shows; the magic sources never fail.

Among the specific shows current at this moment The Slatter Gallery "1958 Exhibition of Dutch and Flemish Masters", William Hallsborough Gallery "Fine Paintings and Drawings of Four Centuries", and the "Spring Exhibition of Old Masters" at the Alfred Brod Gallery are the outstanding ones. At all three the accent is upon that splendid XVIIth century period in Netherlandish paintings. As we would expect from it, the tendency is towards intimate works, and the greatest richness in those landscapes with figures which have long familiarised us with the people and places of the Low Countries of those days.

At the Slatter Gallery one particularly splendid work by Jan Brueghel the Elder has already moved into that high orbit of Museum collections. It is a very crowded and significant "Calvary", a signed work, which was formerly in the Earl of Lonsdale's collection at Lowther Castle. Now it has been bought by the Felton Bequest for that most fortunate of Art Galleries, the National Gallery of Victoria at Melbourne, whither it will go after its appearance in the exhibition at Slatter's. In spirit it links with some of the social-religious works of Old Pieter rather than with the peasant landscapes, and it is therefore, in all probability a fairly early work. The rather stark mountain landscape beneath a dramatic sky has none of the lush simplicity of his kermesse and village scenes; the vast multicoloured crowd includes the grandees and soldiery of the days of the Spanish terror, and this note is struck again in the distant hill crowned by the massed wheel gibbets which we see in Old Pieter's work. On a near mound the swooning Virgin, Saint John and Mary Magdalene in their Gothic draperies take us even further back to the altermasters of the XVth century, whilst the scattered bones of the foreground recall Hieronymous Bosch. It is a backward-looking picture; its spirit XVIth century, its echoes from the early masters. Certainly it is one of Velvet Brueghel's most important works.

As this religious art moves over into landscape with figures on the verge of genre Jan gives us another, a little circular panel still pretending to be "The Flight into Egypt"; his brother Pieter Breughel a rollicking "Return from Kermesse";

whilst his son-in-law, Jan van Kessel the Elder, has an amusing animal and bird piece "Embarkation for Ararat". Two of the loveliest of the landscapes, however, are by the younger Joos de Momper, a "Summer" and a "Winter", evidently from the seasons theme so dear to the artists of the Netherlands from earliest times.

There are, as usual at the Slatter Gallery, some notable Still Lifes. Pieter Claesz monumentally building on the simplest material is on this occasion rivalled in this by Jan Jansz de Velde whose glass of beer, pipe, screw of tobacco, and fuse create grandeur. We watch the art become more complicated, more ostentatious, and—let it be granted—less impressive towards the end of the century.

The exhibition at the Alfred Brod Gallery strays beyond the Low Countries but is still chiefly centred there. Here also is Joos de Momper (he is called Joost in Brod's catalogue; but there is room for a Council for Consistent Orthography in this field) with one of the most attractive little landscapes I have ever seen. The chief landscape however, is an Aert van der Neer "River Scene by Sunset", a most exquisite work. (There is another very beautiful Aert van der Neer "Sunset" in the Hallsborough Exhibition). Landscape, however, is not the strong suite with Alfred Brod on this occasion, though he has some charming ones. Portraits are more conspicuous. One by Cuyp of "Jacob Trip" signed and dated 1652, is the most important. If I did not find it the most attractive it may be that I was subconsciously comparing it with the great Rembrandt in the National Gallery. Abraham de Vries has one powerful male portrait, and Jan de Bray has another, though smaller one, in dashing style. Still Life introduces new names, for both F. V. Daellen with a little "Vanitas" and Anna Quast with a signed and dated picture of 1640 are represented by "the only known picture by this artist". Anna Quast is a worthy forerunner of that other woman artist, Rachel Ruysch, whose "Vase of Flowers" brilliantly shows that art in its later style of proliferation.

The Brod Gallery have succeeded in getting a number of small genre works: Adriaen van Ostade, Casper Netcher among them. Nicholas Maes is here not with genre but with a portrait and that curious study of "Boys playing with a Goat" which was in the Rembrandt Influence Exhibition at the Matthiesen Gallery in 1953. It bears a false Rembrandt signature, but is now an almost famous Nicholas Maes, and was in the great exhibition of that master in Dordrecht in 1934.

The work which is likely to create the most attention, however, is "Venus and Amor" by Jan van Scorel, a classical piece, rather cold and scholarly. We do not often see works by this early Dutch master, so that anything from him excites intense interest. This little panel, with a fine provenance and exhibition record is of the type which should intrigue Museum Directors.

PROVENCE AND AUSTRALIA

We are in Provence still at the Leicester Gallery where Dora Maar has her first exhibition of paintings in England. She is, as everybody knows, a friend of Picasso who has made several drawings and portraits of her in varying degrees of decomposition. Happily the contact has not really influenced her art, and these landscapes have a simple grandeur, an understanding of the relationship of earth and sky, a beauty of colouring which makes them most memorable. They convey vastness. The rhythm of sweeping hillsides and valleys which engulf any sign of man's intrusion, the lights of evening or that curious white light which some of us think of as particularly Provençal: these things she encompasses with a majesty almost Turner-esque. It is heartening to

realise that this woman painter, who has been in the circle and company of some of the strongest powers in School of Paris art and has herself experimented so widely, should find herself in this way. For this is an art and an idiom entirely individual, with a most interesting use of paint.

With her at the Leicester Russell Drysdale, the Australian artist, is showing his colourful renderings of the people of that exotic land. They are pictures of a strange beauty, and rather terrifying. These queerly proportioned aborigines, fraught with a eerie stillness, have dignity, aloofness, remoteness. They are like personages from another planet. Drysdale has presented them in brilliant images, all the more potent in that one feels them to be realistic. The landscape is equally alien, but attention is not forced upon this, and it is the figures which remain in our minds. They are presences; and that surely is the essence of artistic creation.

PARIS NOT SO GAY

Jumping the centuries to the French masters of the XIXth Lefevre have a showing of Degas: Monotypes, Drawings, Pastels and Bronzes, says the Catalogue, with a learned introduction about the Monotypes by Douglas Cooper. The drawings, pastels, and bronzes reveal Degas in that unending search for form which—for all that he was so lovely a colourist—was his fundamental preoccupation. These are, as ever, superb: the line, living and expressive, creates images at once formal yet wonderfully sensuous and human. What of those Monotypes? In the first place: unless a monotype gives an effect better than the original drawing or painting it is so much waste of time, as that highly practical workman-artist, William Blake, discovered. In fact, Blake—whom Douglas Cooper cites as a practitioner of the art—was only trying for yet another method of multiple reproduction and not for monotype at all. He abandoned it practically at once. Certainly these monotypes by Degas lose much and gain nothing save a little atmosphere, though now and again one "comes off". In fact a deal more vagueness might be an advantage, since they are in the main just embarrassingly pornographic. In the more exalted circles of art the idea of even considering the subject, let alone its morals, is devastatingly Philistine; but these monotypes force the subject upon you. They are mostly close-ups of the "girls" in *maisons closes* (which is high-brow for brothels). And such girls! They sprawl; they sit around in half-dozens in postures as revealing as possible to "Le Client Sérieux"; they repose in attitudes ungainly. One work called "La Fête la Patronne" shows that unfortunate lady surrounded by a group of her enchantresses. One pats her on the head, evidently to cheer her up, for poor Madame Warren looks terribly down in the mouth, as well she might be when all her girls have vital statistics which hover around forty, forty-five, forty-four. I imagine that all the aesthetes are high-minded about them, but Degas' Monotypes are just not for me. I can't see what artistic quality is gained by an artist like Degas using this off-set method.

SIGNAC IN A WORLD OF LIGHT

The exhibition of Signac at the Marlborough, does pose him as an artist-craftsman and adds immensely to our knowledge and his stature. Those pictures of places shimmering in the light of his Neo-Impressionism are each revealed as the synthesis of a host of swift studies in crayon and water-colour in which the thing he desired to express was abstracted from nature on the spot and then recreated. Landscape into art. They are full of delight: delight in nature, delight in painting, delight in sheer living. If sometimes he is a little

(Continued on page 174)

SILVER FURNITURE — III.

By J. F. HAYWARD



Fig. I. Table from a suite of silver furniture presented by the City of London to William III.
Windsor Castle.

Figs. I-III reproduced by gracious permission of H.M. the Queen.

IN England, as elsewhere, silver furniture was always confined to the State Apartments in the royal palaces and the mansions of the nobility. Whereas, however, on the Continent it was produced on an undiminished scale during the first half of the XVIIIth century, little was made in England after the beginning of the XVIIIth century. This decline in production was due not so much to a change in fashion as to economic circumstances. So great had been the consumption of silver for the purpose of making plate during the last decades of the XVIIth century that there was a shortage of silver for coinage, and, in order to reduce the quantity converted into plate, the Britannia or Higher Standard was introduced. The effect of this was to make silver plate more expensive and, as a result, clients thought twice before ordering from their goldsmith articles such as silver-covered furniture which consumed a great deal of precious metal.

As a substitute recourse was had to silvered gesso-covered furniture which looked very like silver furniture, but cost very much less. On the other hand, smaller pieces that required less metal, such as wall-sconces, continued to be made and have survived in limited numbers.

The Inventory of the royal plate prepared in 1721 gives a comprehensive picture of the silver furniture then remain-

ing in royal possession. It shows that no important additions were made after the death of William III. This unpublished inventory covers the plate in the palaces of St. James, Kensington and Hampton Court as well as that kept at the Jewel House in the Tower of London. There were at Windsor three sets of silver furniture, each consisting of table, looking glass and two candlestands. Two of these sets date back to the reign of Charles II and were discussed in the second part of this article, but the third and finest had been presented to William III by the Corporation of the City of London (Figs. I and II). One of the most striking features of the Inventory is the large number of sconces listed. At St. James's Palace there were 28 silver sconces, 29 silver framed looking glass sconces and 10 picture sconces; at Kensington Palace there were 24 sconces of various kinds, at Hampton Court 18 and at Windsor no fewer than 50. Silver fireplace furniture was also plentiful, in particular silver andirons. These large andirons stood at the front of the hearth and were not actually used to carry the burning logs, a task which was left to the more humble fire-dogs or creepers made of cast-iron. At St. James's were a pair of large silver andirons, two pairs of smaller ones and two pairs of small dogs. At Kensington there were nine pairs of silver andirons. The silver-mounted hearth furniture



Fig. II. Looking glass from a suite of silver furniture presented by the City of London to William III. Maker's mark of Andrew Moore.
Windsor Castle.

listed in this Inventory has nearly all disappeared. At St. James's there were two pairs of silver mounted tongs and two shovels and tongs. The great silver chandeliers have also mostly now been melted; two large ones survive at Hampton Court but the two formerly at St. James's Palace are lost. The furnishings of the royal bedchamber became the perquisite of the Gentleman of the Bedchamber on the death of the sovereign, and it is to this custom that the disappearance of so much of the earlier furniture from the royal palaces can be attributed. Thus William III left to the Groom of the Stole and Gentleman of the Bedchamber all the 'plate, utensils and goods' which belonged to his bedchamber at Kensington Palace and, as a result 1860 ounces of silver passed in 1702 to Henry Sidney, Earl of Romney, the then Groom of the Stole.

Of the suite of silver furniture presented to William III, which originally weighed no less than 7306 ounces, the pair of candle-stands no longer survives. The remaining looking-glass and table (Figs. I and II) are perhaps the finest examples of silver furniture in existence. The table-top is superbly engraved with the arms of William III, signed by an unidentified engraver R.H. The legs are modelled as caryatids and there is a large pineapple at the crossing point



Fig. III. Andiron, one of a pair, the base embossed with cypher of William III. Maker's mark of Andrew Moore and London hall-mark for 1696.
Windsor Castle.

of the stretchers. The form and decoration of both table and mirror owe much to contemporary wooden furniture, the pendant fruit and flower swags on the latter being evidently derived from Grinling Gibbons' designs. They bear the maker's mark of Andrew Moore of Bridewell but no hall mark.

Of comparable quality is the table-top engraved with the arms and cypher of the first Duke of Devonshire. This is now mounted in a later wooden frame. The engraving is signed 'B. Gentot in. fecit', evidently for the French engraver, Blaize Gentot, who was born in Lyons in 1658 and was working in Paris in 1700. Gentot was, incidentally, the engraver of the copper-plates of Jean Tijou's pattern-book of ironwork entitled 'Nouveau Livre de Serrurerie' published in Paris in 1693. As Tijou was employed at the first Duke's seat at Chatsworth during the late 1680's, it was presumably through him that Gentot obtained the commission to engrave the table-top. Whether he did the work in England or in France is not known.

Andrew Moore's mark with the London hall-mark for 1696 appears on a pair of silver andirons in the royal collection (Fig. III). The plinths are surmounted by a standing figure of a putto and are embossed with the cypher of William

SILVER FURNITURE

III; though of smaller proportions than the Carolean andirons in the royal collection, they achieve with their bold volute feet and contrasting matt and burnished surfaces a most effective expression of English Baroque.

Although the Britannia standard was not enforced after 1719, silver furniture did not come into fashion again, with the exception of tripod kettle stands, of which a number have survived, mostly incomplete. They were made in two types. In the first type, the top was formed as a round or octagonal tray on which the tea-kettle with its stand and lamp could be placed. The top itself was screwed to the baluster stem and was in some cases provided with small bracket feet so that it could be used separately when unscrewed from the stand. What is probably the finest stand² complete with kettle and lamp of this type left the country recently to join an American private collection; it bears the arms of the Bowes-Lyon family and the maker's mark of Simon Pantin with the London hall-mark for 1724. The second type of tripod tea-table ended above in a ring into which the base of the kettle fitted. In this case the lamp was built into the stand instead of forming a separate element. A stand of this type in the Victoria and Albert Museum bears no maker's mark but is engraved with the crest of the



Fig. IV. Throne and footstool, made in London in 1713 by Nicholas Clausen for Peter the Great of Russia.
Hermitage Palace, Leningrad.



Fig. V. Table, the top covered with embroidered velvet, the base of silver, made for King Frederick IV of Denmark, about 1715.

Rosenborg Castle, Copenhagen.

Earls of Exeter and can be dated about 1725.

The usual wooden tea-table of the first half of the XVIIIth century was of oblong shape with slender cabriole legs ending in club feet. One table of this type with wood carcass covered with sheet silver survives; it has no hall-mark but bears the maker's mark of the London Goldsmith, Edward Holaday. Now in the possession of the Duke of Portland, the top is engraved with the arms with seventy-two quarterings of the Earl of Oxford as borne after 1724³. It is somewhat roughly constructed and little attempt has been made to conceal the numerous nails which attach the sheet silver to the wood framework.

Apart from the wine-coolers, which, in spite of their great size, can hardly be described as silver furniture, there is only one further piece of English silver furniture to be discussed at this point. This is the throne and footstool (Fig. IV) made for Peter the Great, Tsar of Russia. This extremely handsome throne corresponds in form to the armchairs covered with gilt gesso made during the second quarter of the XVIIIth century. It is preserved in the Hermitage palace at Leningrad, and, together with a silver covered footstool en suite, was made by a London goldsmith, Nicholas Clausen, in 1713. The continental origin of its maker is suggested by its design which is distinctly advanced in comparison with other English furniture of the same date. While the legs and arms would not look out of place on a fine quality gesso covered chair of the 1720's in England, the stretchers and the deep apron are closer to contemporary German design in furniture. The fine modelling of the claw and ball feet is particularly worthy of notice.

Turning now to Continental furniture, quite a large number of pieces dating from about 1715 survive, one group at Rosenborg Castle, Copenhagen, and another in the possession of the Duke of Brunswick. The Rosenborg pieces include a table with cloth-covered top, another table, a throne chair and a fire-screen. Continental silver furniture of this period was the speciality of two goldsmith families working at Augsburg, the Drentwets and the Billers, each of which produced several gifted masters during the first half of the XVIIIth century. It was usually more or less elaborately embossed, and pieces of furniture treated in this manner were often

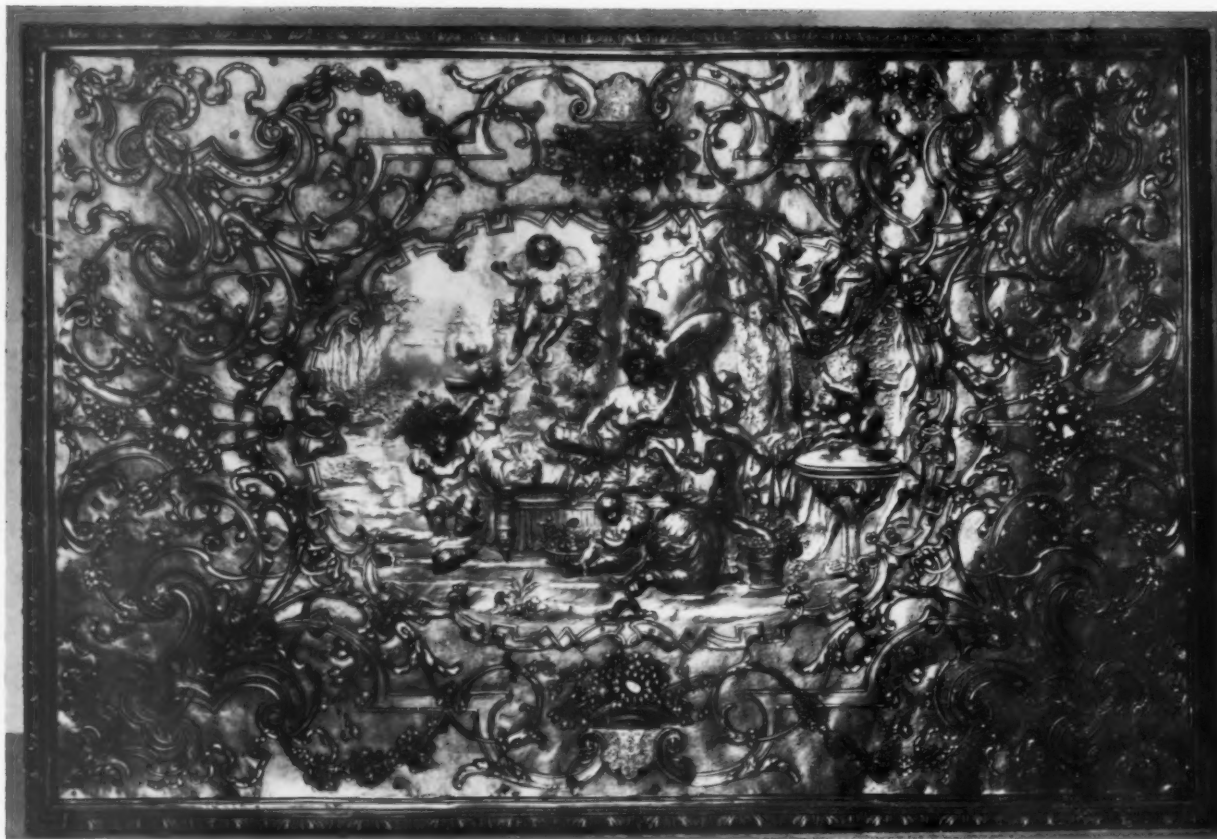
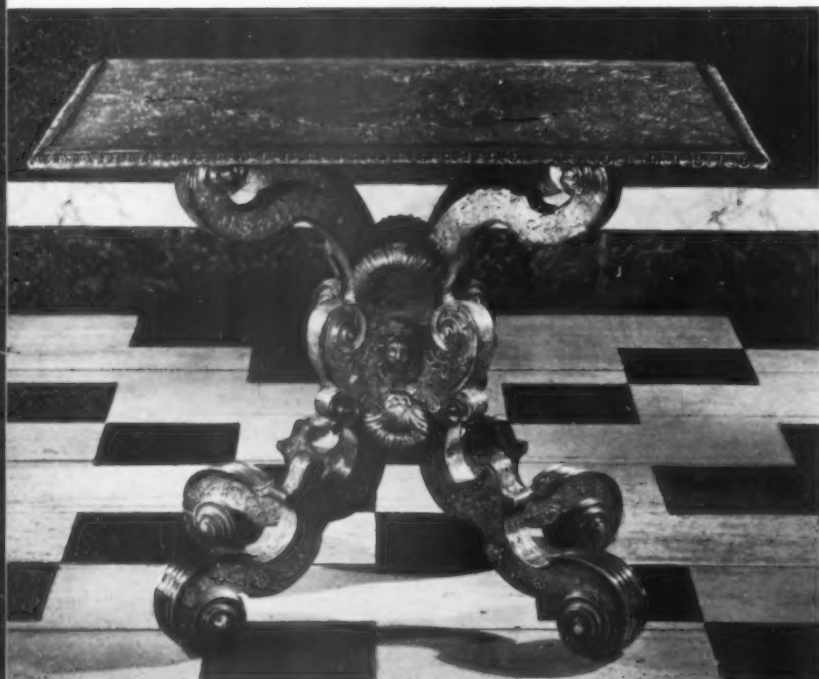


Fig. VI. Detail of top of silver table in Fig. VII.

Fig. VII. Table of wood entirely covered with embossed silver plates. Maker's marks of H. Mitnacht and J. Bartermann of Augsburg, early XVIIIth century. *Rosenborg Castle, Copenhagen.*



of little practical use. One way of making a silver table so that it could be used was to leave the top in wood and to cover it with an embroidered table cloth. Some such covering was required in order to avoid a displeasing contrast between the richness of the base and the plain wood of the top. The silver table at Rosenborg in Fig. V is of this type. It is covered with a scarlet cloth embroidered with strapwork designs in gilt thread, and the earlier inventories of the Castle show that it was never provided with any other form of top. It was in fact used regularly between 1795 and 1829 at the annual opening of the Supreme Court in Copenhagen. The table has the usual cross stretchers with a vase finial at the crossing point, characteristic of early XVIIIth century furniture, but the sphinxes are an exotic feature. Large scale sphinxes were included amongst the sculpture of Prince Eugene's garden palaces of the Upper and Lower Belvedere in Vienna at about the same date, but had not as yet been much used as an ornamental element in the construction of furniture. Similar sphinxes form the front legs of the throne chair (Fig. VIII) presented to King Frederick IV of Denmark on October 11, 1715, as a birthday present by Queen Louise. With its straight back, this throne chair looks slightly archaic in comparison with that made in London for Peter the Great. The heavy front stretcher embossed with military trophies also lacks the elegance of the double S-scroll stretcher on the English chair. The Rosenborg chair is surmounted by the Danish royal arms, including both Sweden and Norway, and the covering of the back is embroidered with the cypher of King Frederick IV.

The silver covered table of the early XVIIIth century was



Fig. VIII. Throne of silver, the embroidered cover bearing the cypher of King Frederick IV of Denmark.
Rosenborg Castle, Copenhagen.

intended for display only and was often constructed as a side table to be seen from one side only; over it was set a large looking-glass, but only rarely have both table and mirror survived together. A centre table, such as that in Fig. VII, was not necessarily accompanied by a looking-glass. This particular table, also at Rosenborg, was probably ordered at the same date as the chair and the cloth-covered table. Whereas the latter are unmarked, the table bears the makers' marks of Hieronymus Mitnacht and J. Bartermann of Augsburg. The top (Fig. VI) is superbly embossed with Cupid and Psyche within delicate strapwork ornament, derived from one of the German followers of the French master of engraved ornament, Jean Berain. The rather heavy baroque forms of Berain are here replaced by lighter designs which look forward to German Rococo. The double X form stand is still of heavy baroque design, though its ornament is of later type with slender interlacing "Laub und Bandelwerk".

The last piece in this group of early XVIIIth century Augsburg made furniture at Rosenborg is the beautiful fire-screen shown in Fig. IX. This bears the maker's mark of P. J. Drentwett, one of the foremost masters of embossing of his time. The form and purpose of a fire-screen is such as to render it an appropriate object to be made of silver, and this particular piece can be ranked amongst the finest silver furniture in existence. The contrast between the broad treatment of the bold scrollwork forming the frame and the



Fig. IX. Firescreen of embossed silver. Maker's mark of P. J. Drentwett of Augsburg.
Rosenborg Castle, Copenhagen.

fine detail of the pictorial subject in the centre is an admirable feature of its design.

Apart from the Augsburg masters, the names of goldsmiths who carried out the embossed ornament on silver furniture are virtually unknown. We do, however, know the name of a master working in Holland, who decorated the silver panels on a large silver table clock which recently passed through Messrs. Sothebys' auction rooms. His name, Bruchon, suggests that he was of Flemish origin, but he may well have been a Huguenot refugee. He is also represented by a single signed panel from a clock or a casket in the Victoria and Albert Museum, and, though his signature does not appear on them, there is no reason to doubt that he was also the master of the 32 embossed panels on a second Dutch clock⁴ of similar design to that referred to above, which is again in the Victoria and Albert Museum. Bruchon appears to have been working about the end of the XVIIth century.

(To be concluded)

REFERENCES

- ¹ *APOLLO*, April, 1958 p. 124.
- ² This piece is fully described and illustrated in Messrs. Christies' auction sale catalogue of 29 vi, 1955. The description also lists a few other examples.
- ³ Illustrated E. A. Jones. Catalogue of Plate at Welbeck Abbey. pl. xvii.
- ⁴ Illustrated The Golden Age of Dutch Silver. V. and A. Museum publication, fig. 23.

CHINESE WORKS OF ART IN ENGLISH COLLECTIONS

The collection of Mr. and Mrs. R. H. R. Palmer — I

By E. E. BLUETT

THIS is one of the few collections of Chinese works of art which, by reason of its comprehensiveness, offers in one or other of its sections interest and enjoyment to every true lover of the applied art of that country. Commencing with the period of the *Shang* dynasty the collection includes objects in bronze, jade, enamels, lacquer, pottery and porcelain and contains representative examples of almost every period in the cultural history of China from the earliest days until the end of the XVIIIth century. Thus seekers after the austere in artistic expression will find it in the work of the *Chun-chou* and *Lung-ch'üan* potters, in the early jade carvings and vessels—some of the latter in the form of ancient bronze vases and carved with the kind of ornament favoured by bronze casters of the classic periods—or, indeed, in a bronze itself. For those who would follow the development and efflorescence of the potter's art there is an unexampled array of the porcelains of the great *Ming* period whence, thanks in part to advances in technical achievement, the fine enamelled wares of the *Manchu* dynasty were evolved.

All these may be seen in the Palmer collection and, in addition, a splendid collection of later jade carvings mostly of XVIIth and XVIIIth century date in vessels, screens and objects for personal adornment exhibiting in a great variety of forms and colours the wonderful qualities of this fascinating material.

Though the collection is truly comprehensive there is considerable emphasis on the potter's art especially that of the *Ming* period, an era lasting nearly three hundred years during which every variety of ceramic technique was practised. It was therefore to be expected that many calls would be made upon the collection for loans to the important Exhibition of the Arts of the *Ming* Dynasty organized by the Oriental Ceramic Society and held in London during November and December last year.

One of the pieces lent to this Exhibition by Mr. and Mrs. Palmer was the magnificent figure of *Bodhidharma* (Fig. I) the Buddhist saint who reached China in 520 A.D. and was



Fig. I. Figure model of *Bodhidharma*. *Blanc-de-Chine*. Height 16 inches.

Fig. III. Polychrome figure models of two *hsien*, probably Taoist. Height 17½ and 18 inches.



Fig. II. Saucer-dish. Turquoise-blue glaze on the underside. Diameter 8 inches.

said to have crossed the *Yangtze* standing upon a reed plucked from the bank. This figure is modelled in creamy white porcelain from the factory at *Tê-hua* in the province





Fig. IV. Dish with incised pattern outline.
Green, yellow and purple glazes. Diameter 7½ inches.

of *Fukien* and is probably contemporaneous with the closely similar representation of the saint painted by the XVIIth century artist *Mu-an*, a picture which may be seen in the British Museum. Also belonging to the latter part of the *Ming* period there are two beautiful little vases of the same *blanc-de-Chine*, one having a slender neck encircled by a lizard in high relief and the other with ring handles suspended and loose—a masterpiece of ceramic craftsmanship. Other examples of white porcelain in the collection include a dish with foliate rim closely similar to one shown at the recent Exhibition of *Ming Art* (No. 88) and dated early XVth century. Of much later date, probably mid-XVIIIth century, there is a set of six charming little saucers with incised *an hua* (secret) decoration on both sides. These saucers, though of almost egg-shell thinness possess the mysterious quality of displaying the design of one side only when seen by transmitted light. The use of this kind of decoration is not always easy to understand for, though its existence is suspected on certain types, usually saucers, it is sometimes almost impossible to discover. An example of this may be seen in the fine turquoise-blue saucer illustrated in Fig. II



Fig. V. Shallow bowl. Phoenix design on yellow ground.
Diameter 6 inches.

where the dragon design on the border inside is visible only by powerful light transmitted or focussed on the surface. The date-mark, a perfect example of the six-character *nien hao* of the period, is shown in our illustration.

Among the *Ming* monochrome porcelains the most notable is the group of yellow saucer-dishes from the Imperial table services. Few indeed are the collectors who can claim to possess examples from these services made during the six famous reigns—*Hsüan-tê*, *Ch'êng-hua*, *Hung-chih*, *Chêng-tê*, *Chia-ching* and *Wan-li*. Until a quarter of a century ago



Fig. VI. Two bowls enamelled in colours of the *Wu ts'ai*.
(a) *Lung-ch'ing* period. (b) *Chêng-tê* period.
Diameter 5½ and 6 inches.



Fig. VII. Polychrome wine jar. Height 10 inches.

none of the bowls and dishes of this Imperial porcelain was generally believed to belong to the period of its mark: the usual attribution was *K'ang-hsi* and the *nien hao* regarded as apocryphal. Intensive research during the last two decades has resulted in the discovery of several distinguishing features enabling the student to segregate the Mings and, to

some extent, to classify specimens in the several reign periods. Instances of this latter classification though not constant are perhaps worth recording. The rarest of all are the *Hsüan-tê* dishes; these are invariably of small size measuring only about five inches across. *Hung-chih* dishes are generally of standard size—diameter about eight inches—and are noted for their fine potting and the rather paler glaze with which they are usually invested. Many of the *Chêng-tê* pieces, especially those with added green glaze decoration, are marked with the four-character *nien hao*, the dynasty mark omitted and the *Chia-ching* are commonly found to have a rather deeper egg-yellow glaze. One of the most attractive of the table services is that where the five-clawed dragon with chiselled outline is glazed emerald green on a white ground faintly incised with wave pattern. There are three fine examples in the collection—a dish of the *Hung-chih* period and a bowl and dish both belonging to the *Chêng-tê*.

In the three- and five-colour section every variety appears to be represented and here the vigorous colour-schemes of the *Chia-ching* potters are seen to be first favourites. The two striking figures illustrated (Fig. III) are painted in underglaze blue and brilliant overglaze enamels—red, purple, turquoise-blue and green. Both were shown at the recent Exhibition of Chinese Art where they were described as *Arhats*. This appellation may, perhaps, be doubted for the *Arhats* or *Lohans* were essentially associated with Buddhism and it seems more probable that the model on the right is a representation of *Chang Kuo*, one of the Immortals of *Taoist* mythology; the identity of the other figure is more difficult to determine.

Among the more precious of these many coloured porcelains those with patterns or designs on a tinted ground are much favoured by the discerning collector. In some of these the outline drawing is incised, emulating and of course greatly excelling the technique initiated by the *T'ang* potters. They are considered by some to be the most harmonious of the polychrome group though, as Arthur Lane says in his preface to the catalogue of the *Ming* Exhibition the tendency of

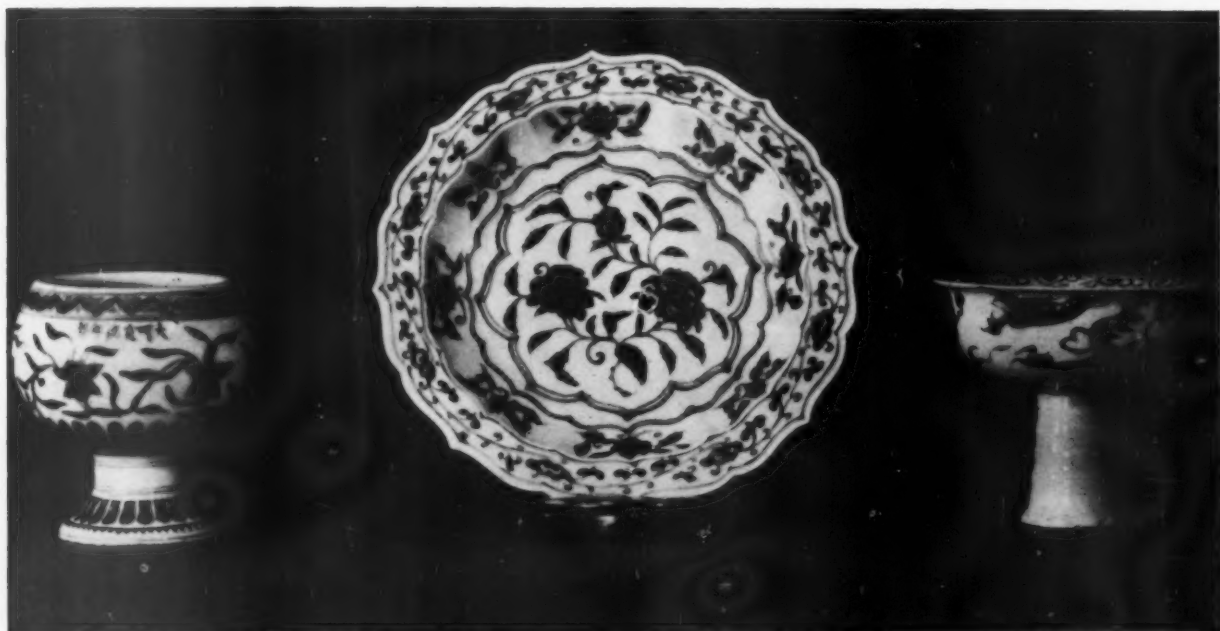


Fig. VIII. (a) Stem cup. Mark and reign of *Hsüan-tê*. Height 4 inches.
(b) Dish. Early XVth century. Diameter 7½ inches.
(c) Stem cup. XIVth century. Height 4 inches.

Fig. IX. Blue and white flower vase, *mei p'ing*.
Height 14 $\frac{3}{4}$ inches.

this class is to become "ever more perfunctory". There is, however, nothing perfunctory in the execution of the beautiful little saucer illustrated in Fig. IV. An oviform jar in the collection with design incised and also in relief belongs to a very rare type. At a distance this jar appears to be of the *fa hua* group, a class of stoneware or pottery in which the design is outlined in thin fillets of clay laid on the surface and serving to contain the colour glazes. The piece is contemporary with the usual "cloisonné" type stonewares but is, in fact, of fine porcelain with chrysanthemum, peony and plum sprays in yellow, aubergine and white enamels in a turquoise-blue ground. It is of XVIth century date. Other variants of this decorative treatment on coloured grounds are exemplified in a shallow bowl enamelled in the interior with phoenix and flowers in green and aubergine on a yellow ground (Fig. V) a piece bearing the *Ch'êng-hua* date-mark but actually of the XVIth century; a jar of the *Chia-ching* period painted with the five-clawed dragon on a ground of tomato red and a slab or flat tile said to have been taken from the famous porcelain tower built at Nankin but destroyed during the *Tai-ping* rebellion in 1863. The latter is almost certainly a replacement for the tower was erected during the reign of *Yung-lo* (1403-1424) and this tile, with its climbing dragons in green on a yellow ground must surely be dated in the reign of *Chia-ching* (1522-1566).

In the *wu tsai* (five-colour) class there are two shallow bowls (Fig. VI) of more than usual interest. They are of similar size—between five and six inches in diameter—each is painted with a dragon on the exterior and both have the date-mark inscribed in *overglaze* red. So far as can be ascertained this *Lung-ching* piece with the date-mark in red is the only one recorded. There is no reason to doubt that each bowl belongs to the period of its mark and in the case of the *Lung-ching* example we are able with a fair amount of certainty to fix its date to a single year. According to the *T'ao Shuo* we learn that in the fifth year (A.D. 1571) of



Fig. X. XVth century blue and white.
(a) Dish. Diameter 11 inches.
(b) Flask. *Hsüan-tê*. Height 10 inches.
(c) Dish. *Ch'êng-hua*. Diameter 12 inches.



Fig. XI. Taoist bowl and cover. Blue and white with figures in biscuit. Height 7 inches.

the reign of this Emperor representations were made by the eunuch in charge of the Imperial household to the effect that the supply of different kinds of porcelain had run short and requisitions were sent for a number of replacements to be furnished within eight months. The factories must have been at a standstill for a very long time, for later we find that "In the sixth year (A.D. 1572) of the reign of *Lung-ching* the manufacture of porcelain was re-established". In this year the Emperor died, and if we may infer from the foregoing that the Imperial factories were not working during the earlier years of this short reign it is a fair assumption that this and other similarly marked pieces were produced in the year 1572.

Other examples in the *wu ts'ai* group include a charming little bowl just over 4½ inches in diameter enamelled with children at play. This was formerly in the Clark collection and was exhibited at the great Chinese Exhibition at Burlington House: it bears the *Yung-lo* date mark though it obviously belongs to the reign of *Chia-ching*. Another striking piece is the wine jar in Fig. VII decorated in the most brilliant colours employed by the *Chia-ching* potters. The design of carp among water-weeds often occurs in the descriptive lists of Imperial *Ming* porcelain.

Classification of *Ming* blue-and-white porcelain in respect of form, manner of decoration, colour, technical processes and the relationship of these to period assessment has received considerable impetus during the last few years as a result of the exhaustive studies of Sir Harry Garner and John A. Pope; and descriptions together with illustrations of many pieces in this collection may be seen in the valuable work of the first mentioned author¹. It is now possible to trace the development of style from the early part of the XIVth century to the beginning of the XVIIth and, with reasonable latitude for marginal error to segregate classes into half-century periods.

The *Ming* blue-and-white section of the Palmer collection is not only the largest but is probably the most comprehensive of its kind in England. Commencing with the XIVth century we see in the stem cup (Fig. VIIIc) the three-clawed dragon painted in blackish blue, ancestor of his five-clawed relative shown in Fig. VI; a cup of different form painted in bright blue and dated *Hsüan-tê* in (a) and a typical early XVth century dish with the characteristic "heaped and piled" blue in the centre. The finely proportioned *mei p'ing* (Fig. IX) with its attractive decoration sometimes described as "wind swept" is in all probability of the XIVth century while the more highly finished group in Fig. X must certainly be dated in the XVth—(a) and (b) in the first half and (c) bearing the date-mark and belonging to the reign of *Ch'êng-hua* (A.D. 1465-1483). These are among the larger of the blue-and-whites but there is a wide range of smaller vessels and bowls—including two splendid *Ch'êng-hua* "palace" bowls—exhibiting every shade of cobalt blue used by the *Ming* artist from the "heaped and piled" of *Hsüan-tê* to the Mohammedan of *Chia-ching* and the grey blue of *Wan-li*. Among the smaller dishes there is one with a foliate edge and floral design and, in another cabinet, its counterpart painted in underglaze red. Again, there is a cup or small bowl the finely pierced sides of almost lace-like delicacy having circular panels painted with birds and flowers. This kind of bowl is sometimes seen in white porcelain with figures of the eight *Taoist* immortals in biscuit relief. The much larger *Taoist* bowl and cover shown in Fig. XI is a piece of great rarity. Here the all over pattern is painted in blue underglaze and the four pairs of figures modelled in biscuit mounted on the exterior.

REFERENCES:

- ¹ Garner: *Oriental blue-and-white*. London, 1954.
- ² Pope: *Chinese porcelain from the Ardebil Shrine*. Washington, 1956.

(To be continued)



PAINTINGS IN DETAIL — II.

THESE nine details of landscape ranging in date from the early XVth to the XIXth centuries have been chosen not only for the sake of the comparisons they offer with one another, but because each of them is illustrative of a more or less clearly definable phase in the history of landscape painting. Thus Nos. I and II may be taken as representative of Flemish landscape between van Eyck and Patinir, and its Italian counterpart before Giorgione, both very late examples of a style that had been current for more than a hundred years. A book could easily be made from such details, but perhaps the most notable omission here is of typically Dutch landscape of the XVIIth century. One might have thought that the carefully descriptive painting of Ruysdael, van Goyen, Wynants, Wouwerman, or the Van de Velde, to say nothing of the topographers like Berckheyde and van der Heyden, would have been an inexhaustible source, but in fact what seems at first so attractive often turns out on closer inspection to be rather mechanical and superficial. The best details are not necessarily in a smooth technique, and there is hardly a corner in the most loosely painted Rubens that does not contain some previously unnoticed miracle of virtuosity.

(Figs. I-VII and IX by courtesy of the Trustees of the National Gallery: No. VIII by courtesy of the Trustees of the Wallace Collection.)

I. From *ST. PAUL* by PIERFRANCESCO SACCHI. Painted c. 1515.

II. From *THE ADORATION OF THE KINGS* by GERARD DAVID. Painted c. 1515.

Although Sacchi was a minor and rather provincial painter his landscape has an appeal which the David misses. Of the early Flemings, for all their immense technical accomplishment, perhaps only van Eyck and Dirk Bouts succeeded in conveying the poetry of landscape, in which the Italians of the same period even at their crudest seldom failed.

III. From *NOLI ME TANGERE* by TITIAN. Painted c. 1512.

IV. From *A SACRIFICE TO CERES* by GAROFALO. Painted in 1526.

The Titian, one of the most beautiful of all landscape backgrounds, has been recently cleaned, and it is a pity that the inexplicable tumour on the end of the gable, formerly only just visible, has not been suitably veiled by the restorer. Garofalo was a fine landscape painter, and he has taken a similar subject—trees and buildings on a hillside under an evening light; but Titian's soft lyricism eludes him as it does all others of his period who were not strongly influenced by the genius of Giorgione.

V. From *BACCHUS AND ARIADNE* by TITIAN. Painted c. 1520.

VI. From *THE LANDSCAPE WITH THE SNAKE* by NICOLAS POUSSIN. Painted in 1648.

No better illustration could be found of the difference between the 'classical' and 'romantic' approaches to landscape. Poussin leaves nothing to accident; every plane is defined and all detail subordinated to the architectural scheme of the composition. Titian enjoys the lush greenery for its own sake, and displays all the grace of his draughtsmanship in the trailing vine stems.

VII. From *THE CHATEAU DE STEEN* by RUBENS. Painted in 1636.

VIII. From *A STORMY LANDSCAPE* by HOBBEEMA. Painted in 1663.

IX. From *THE CORNFIELD* by CONSTABLE. Painted in 1826.

The distances are the most tolerable parts of Constable's finished pictures, for in them the freshness of the sketch is not altogether lost; but a detail exposes the sloppy drawing of the trees, those decaying brown cauliflowers so justly condemned by Ruskin. However, the cornfield itself has an attractive breeziness, especially beside the curiously dry and wooden Hobbema, which suggests the artificial rusticity of a stage set for *Hansel and Gretel*. Neither can compete with the *Chateau de Steen*—not an altogether satisfactory picture as a whole, but in its parts of a brilliance hardly approached by any later naturalistic painter.

W.R.J.

APOLLO



III



IV

PAINTINGS IN DETAIL



V



VI

APOLLO



VII

PAINTINGS IN DETAIL



VIII



IX

ART TREASURES AT THE BATH FESTIVAL



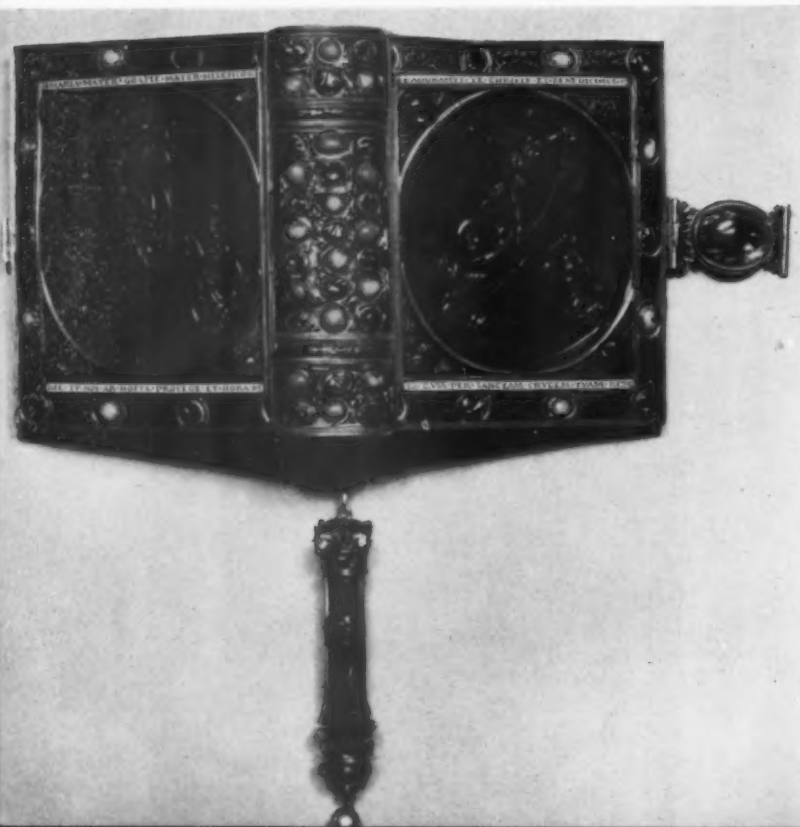
I. Silver-mounted English Commode, c. 1765. From
Bretton Park, Wakefield.
Messrs. Blairman & Sons Ltd.

THE Bath Festival opens on May 29th and in addition to an attractive programme of concerts an exhibition of works of art has been arranged by the British Antique

Dealers' Association. It will be held in the Octagon Room, Milsom Street, which has been decorated for the occasion, and no more appropriate setting could be found for an exhibition of this kind. Covering furniture, silver, pictures, indeed the whole range of antiques, the exhibits have been chosen from the private collections of B.A.D.A. members as well as from the stock of their businesses. Most, though not all, will be for sale, but the exhibition will be designed to be seen as a whole, and pieces from the same owner will not necessarily all be grouped together.

It is hoped that it will be possible to arrange similar exhibitions in other parts of the country, at intervals of two years or so, as was done by the B.A.D.A. on more than one occasion before the war.

The exhibition is open until June 7th, including Sunday afternoon.



II. Gold and Jewelled Renaissance Binding on an illuminated *Horae* dated 1532, perhaps originally made for Eleanor of Austria, second wife of Francis I of France, and later in the collections of Dr. Richard Meade and Horace Walpole. The binding is of gold and has borders and spine of black enamel, with gold arabesque scrolls and foliage, studded alternately with rubies and turquoises. In the centre of each cover is a red carnelian intaglio. The large stone in the clasp is a pink tourmaline. The marker, consisting of an exquisitely carved figure of Christ at the Column, has only recently been re-joined to the binding. Size 3½ x 2½ ins.

Messrs. S. J. Phillips.

ART TREASURES AT THE BATH FESTIVAL



III. Dutch Gold Beaker by Jan Lankhorst, Amsterdam 1732. The gold medal inset is that of King Christian V of Denmark and Norway, and was given by the King to Cornelis Tyloos, who was captain of the man-of-war "Kampen", sent by Admiral Tromp to help the Danes in the war against the Swedes in 1677. The inscription reads: "When Tyloos, hero of the Netherlands, had courageously conquered or destroyed the Swedish Men of War, the Danish King gave him, to gloriously commemorate the battle, a Gold Medal fastened to a Golden Chain. The medal you see here, the chain has been transformed into this Golden Beaker. Malmuyen. 12 July, 1677. Christian V." The original receipt from Jan Lankhorst to Cornelis Schryver, for the making of the beaker, dated 5th February, 1733, is exhibited with the beaker.

Messrs. Bracher & Sydenham.

V. The Rochester Cruet. English, c. 1480. It has no handle, no spout, and no holes for pepper, is parcel-gilt and has on the top the initial A. The background to the initial is hatched, and so presumably was at one time enamelled.

Lent by Mrs. How.



IV. One of a set of four Silver Candlesticks. Engraved with coat of arms of Burroughs(?) impaling Offley.

By Frederick Kandler, 1748. Height 10½ ins.

Messrs. Garrard.

VI. English Carpet, c. 1725. Wool embroidery on canvas. 8 ft. 3 ins. x 7 ft. 6 ins.

Messrs. Arditti & Mayorcas.



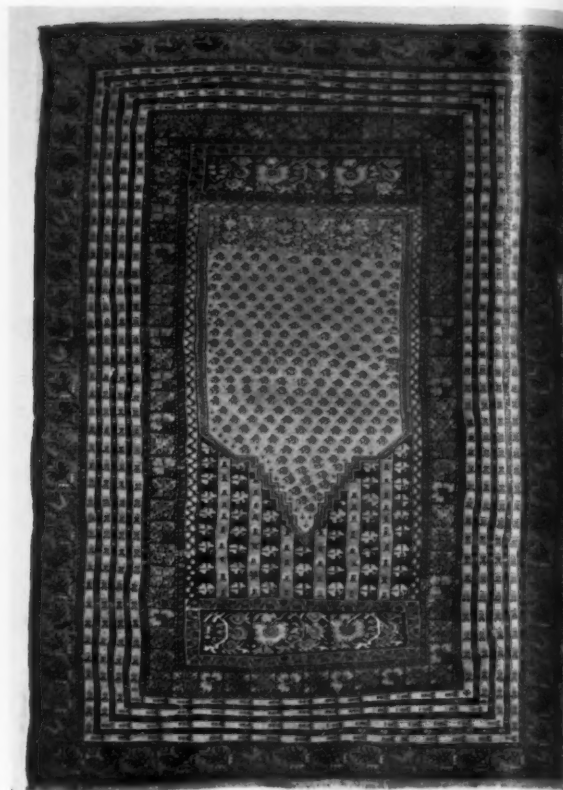
APOLLO



VII. Hepplewhite mahogany
Secrétaire Bookcase, c. 1770.
Width 2 ft. 10½ ins. Height 6 ft. 11½ ins
Gloria Antica.



VIII. A Harp Lute, by Edward
Light of London, c. 1800. Lacquered
in black and gold. Length 32 ins.
Lent by Andrew Dando, Esq.



IX. Antique Ghiordes Prayer
Rug. The small motif in tête de
nègre on the ivory niche is unusual.
7 ft. x 5 ft.

The Vigo Art Galleries.



X. Violin by Antonio Stradivari, Cremona 1700.
Known as the 'Dragonetti'.
Messrs. W. E. Hill & Sons.

ART TREASURES AT THE BATH FESTIVAL



XI. Regency rosewood Sofa Table, with ormolu mounts.
Messrs. Quinneys Ltd.

XIII. A pair of early English bottle-shaped decanters, decorated with polished festoon engraving. Circa 1780. An early English champagne goblet, the bowl finely engraved with scroll border. Height 6½ ins. Circa 1730-40.

Cecil Davis Ltd.



XII. JOHN CONSTABLE.
Portrait of Mrs. Tudor. Painted in or about 1818. This picture with another of Mrs. Edwards, the daughter of Mrs. Tudor, and of a friend of the family, Dr. Edwards (the latter signed and dated 1818) remained in possession of the family until 1952.
J. Leger & Son.



Fig. I. The Royal Enclosure, Ascot, 1930. Oil.

PAUL MAZE

A RETROSPECTIVE exhibition such as that of the work of Paul Maze at the O'Hana Gallery offers at once an opportunity and perhaps a temptation. Confronted with a large number of pictures covering a whole lifetime one feels obliged to make an attempt to sum them all up—not an easy task, and most readily evaded by wrapping up the artist in a few phrases and depositing him neatly labelled in a pigeon-hole. Such a procedure, though perhaps inevitable, is bound to be unfair, and especially so to a contemporary; for we are all too deeply involved ourselves to be able to make dispassionate judgments; the pigeon-holes will not stay in position, and we cannot help taking sides.

From the point of view of criticism Paul Maze is unfortunately placed. He is not old enough to be fashionably canonized with impressionists of the generation of Vuillard, to whom by nature he belongs; and he is not young enough

to be regarded as a promising painter who has managed to remain unaffected by the strident and conflicting voices of modernism. Some, therefore, will regard him as an upholder of tradition against anarchy, others as an old fuddy-duddy, good enough for those who like modish trifles, but with no mind of his own. Neither standpoint has much relevance to an assessment of his merits. It is an unreal controversy, this perennial one between the traditional and the avant-garde, the representational and the abstract. Whether Paul Maze is a better artist than, say, Joan Miro, must remain in abeyance for the next few generations, and may safely be left to the art historians to decide; it is, in any case, not a question that will be regarded by persons of sound mind, who hang pictures on their walls for no other reason than because they like them. So let us leave the higher criticism and return to the exhibition.

Of over a hundred works shown nearly a third are water-colours or pastels, and it is in these that Paul Maze is seen at his best. Although a naturalized Englishman his style is characteristically French, even in his representations of those scenes and festivals which appealed to him perhaps for their very Englishness—Cowes, Henley, Ascot. He has a French quickness of perception, a sense of accent, that gives to his sketches their unfailing charm and freshness. The pastels are particularly successful (some of the big still lifes, for instance) and they have a vibrancy of colour seldom found in this medium, which so often looks flat and drab. All are essentially sketches—rapid, dexterous impressions of scenes which the artist has observed not only accurately but with delight. Seen alone one might suspect that they were the by-products, the Saturday afternoon jottings,



Fig. II. Girl in the Garden, 1957. Watercolour.



Fig. III. Cowes, 1957. Pastel.

of a major talent, and turn expectantly to the oils for weightier stuff.

The oils, however, are a disappointment. There are some brilliant sketches, but the larger and more elaborate works are disturbingly superficial. The calligraphic skill, so attractive in the drawings, is simply not enough to carry a large composition in the richer, denser medium. One feels, too, that the artist himself is not happy with oil paint; afraid of being laborious, he ekes out the passages that have been really felt and understood with too much rather commonplace improvisation. This is perhaps hardly fair to the military pictures; for the renderings of such impossible subjects as the Coronation and the Trooping of the Colour are as successful as such things can well be; and some of the sketches of cavalry are vastly better than the much over-rated though not dissimilar studies by Constantin Guys.

Despite shortcomings in his more heavyweight pieces, Paul Maze communicates a sense of enjoyment now all too rare; unlike so many contemporary painters he is never morbid, or angry, or unamiable. He is not ashamed to be pleased, and to please in his turn. His last big show, held at Wildenstein's, New York in 1952, was a huge success; it is not difficult to see why.

This exhibition opens on the 8th May and closes on the 7th June.

W.R.J.



Fig. IV. The Parasol, 1946. Oil.

CURRENT SHOWS AND COMMENTS

(Continued from page 152)

cloying and over-sweet, these preparatory drawings and sketches demonstrate how much scholarship there was behind the sweetness and light.

For those who want the fairly representational French painters of recent years a show entitled "Paintings of Provence" at Galerie Pierre Montal pursues the policy of this gallery by gathering pictures round one theme. Brianchon, Brayer, Oudot, and two artists whom I found pleasantly attractive, M. Poncelat and R. Seyssaud, contribute well, if not daringly painted versions of the Provençal theme.

PRINCE EUGEN AT WILDENSTEIN'S

We are on more conservative ground at Wildenstein's where an exhibition of paintings in gouache by the late Prince Eugen of Sweden shows one side of his art. Those of us who know the collection at Waldemarsudde, or who have had the honour and pleasure of meeting the artist there during his lifetime, will know that these comparatively small and discreet pictures, which have been on show in America before this exhibition here, are typical of only one side of Prince Eugen's enormous output. His royalty did not cause him to be a Sunday painter: he arranged from the beginning with his father, the king, that he was to be a professional artist, and devoted the whole of his long life to the task. He worked in Paris, in Rome, Greece, and in Provence. His life work as he conceived it, however, was the recording of his native Sweden. In the Stockholm Town Hall one vast series of murals one hundred and fifty feet long and fifteen feet high justify one Salle being named after him. In the mansion which he left to the nation as a Museum are about six hundred of his own works as well as his collection of paintings and sculpture by other artists. The collection at Wildenstein's, therefore, charming, scholarly, marked by a discreet impressionism, can be taken as an earnest of the whole output of the painter.

COMING EVENTS

The Exhibition of the splendid Niarchos Collection, organised by the Arts Council for the Tate Gallery in June will bring to us some of the most famous works of the greatest Post-Impressionists, Cezanne's "The Black Clock", Gauguin's "Tahitian Flower-piece", Van Gogh's "Pere Tanguy", and a host of others.

The British Museum are holding an Exhibition, "Eight Centuries of Landscape and Natural History in European Water-colour" as their summer attraction.

In mid-May Arthur Jeffress will introduce William Congdon, an artist new to us here and likely to prove exciting. American born, he now lives in Italy which he first saw with the American Field Ambulance during the war, and to which he returned with the Quaker Relief Workers. Now he paints in Venice where he has settled. His style is near abstract Impressionism, poetic and evocative of the brilliant light on buildings and water.

The Exhibition by Paul Maze opens at the O'Hana Gallery on May 8th and lasts until June 7th. This will be a retrospective showing of oils, water-colours, and pastels by this eclectic artist who enjoys and so gaily depicts such social and crowded affairs as Cowes Regatta, Henley Week, and Ascot.

The Antique Dealers' Fair will be opened at Grosvenor House by Princess Alexandra of Kent. Meantime the Second of its Parisian counterparts will be at Porte de Versailles from May 10th to 26th; and an Art Treasures Exhibition organised by the British Antique Dealers' Association is to be at the Octagonal Room, Bath from May 29th to June 7th.

CORRESPONDENCE

SUSSEX CERAMIC SOCIETY

DEAR SIR,—A number of us here in Sussex who are interested in old pottery and porcelain have decided to join together in a Society to be known as the Sussex Ceramic Society. We are doing this in co-operation with a number of museums in the county who are interested in this subject.

Membership will be open to collectors, students, museum workers, artist-potters, and to anyone genuinely interested in its objects. For the time being—with the approval of the founder-members—I am acting as organiser until a Council and Officers can be elected.

I should be very pleased to hear from anyone in the area who is interested in the objects of the Society, and should be grateful for any publicity you can give us which would bring the Society to the notice of prospective members.

Letters, in the first place, should be addressed to me.

Yours faithfully,

GEORGE SAVAGE.

Humphreys,
Guestling,
Sussex.

A JACOBITE GLASS



Imitation Jacobite Glass.

DEAR SIR,—I would appreciate your opinion on the 'Jacobite' glass of which I enclose a photograph. It is a large glass, about eleven inches tall. I scarcely dare to think it is XVIIIth century work, and yet if it is a reproduction then it is a fine object in its own right. The stem looks unusual, but not impossible perhaps. The quality of the engraving is good.

Yours faithfully,

H. J. S. BANKS,
(Commander R.N.)

H.M.S. Condor,
R.N. Air Station,
Arbroath, Angus.

[The glass is certainly not of the XVIIIth century. Apart from its general proportions, the 'outside' twist in the stem, the flat instead of conical foot, the regularity of the lettering in 'Fiat', are all impossible for glasses of the period. Genuine Jacobite glasses of this size are exceedingly rare.]

CERAMIC CAUSERIE

LONDON CHINA DEALERS

References to XVIIIth century china dealers are not so plentiful that additions to the list of known ones should be ignored. Diaries and memoirs of the period are a useful source, and J. E. Nightingale printed quite a few in his *Contributions towards the History of Early English Porcelain*, in 1881. Any information that may be gained about these men and their activities might help in piecing together the fragmentary story of the first decades of porcelain-making in England.

The names of some more china dealers, any of whom may have handled as commonplace the surviving and costly masterpieces of today, are listed below. They are reprinted from *The New Complete Guide To . . . The City of London*, issued in 1783.

AINSLEY, Thomas	glass and pot seller	18, Bishopsgate within
AKERMAN & Shaw	china merchants	4, Fenchurch street
BACCHUS, William	potter & glass seller	36, Upper Thames street
BALLS, Wm.	glass & china man	52, Fenchurch street
BRADLEY, Jos.	chinaman	Carnaby market
BROWN, Wm.	chinaman	3, Aldgate
CARRAVELLA, John	potseller	135, Oxford street
CARR, Wm.	Staffordshire warehouse	359, Oxford street
CLARKE, Edward	chinaman	44, Ludgate hill
CLARKSON, John	chinaman	Market str. St. James's
CLOWES & William-son	china & glass merchants	Brooke's Wharf, Thames str.
CORROCK & Young	China and Glass warehouse	74, Bishopsgate within
COTTERELL, Wm. & Charles	chinamen	9, Mansion house str.
CROSS, Thomas	chinaman	3, Ludgate street
DARTNALL, Michael	potter	173, Tooley street
DEARNE, Thomas	potseller	Clare str. Claremarket
DUESBURY, Willison & Co.	porcelain-manufactory	Bedford str.
DUNBIBBIN, Samuel	chinaman	207, Borough High str.
DURNFORD, Clarke	china warehouse	18, Knight rider str.
ELLIOTT, Wm.	chinaman	27, St. Paul's Church yard
FIDLER, Thomas	chinaman	35, St. Paul's Church yard
FISHER, Christopher	potseller	38, Queen str. Cheapside
FLIGHT, Thomas & Co.	Worcester china warehouse	2, Bread str.
FOGG, Robert and Son	chinamen	50, New Bond str.
GARRETT, Richard	china mer.	131, Fenchurch str.
GRIFFITH and Morgan	potters	Lambeth
GUEST, John	glass and pottery warehouse	164, St. John's str. Clerkenwell
HALES, Robert	potter	Brooke's Wharf, Upper Thames str.

Some of these men were doubtless retail traders in the modern sense of the word. Fogg and Son were probably the most eminent at the time, and later they supplied china to the Prince Regent for use and decoration at the Pavilion, Brighton. The term "warehouse" was used doubtless in the sense we use nowadays, and Thomas Flight & Co., and Duesbury, Willison & Co., are well-known to have been London agents for the Worcester and Derby manufactories. Clarke Durnford had been agent for the Lowestoft factory in earlier newspaper advertisements, and then his address was "No. 4 Great St. Thomas the Apostle, Queen St., Cheapside".

The most interesting of the names listed above are those of William Bacchus, Michael Dartnall, Griffith and Morgan and Robert Hales. Bacchus is known to have been a manufacturer of creamware, with a pottery in Fenton, Staffordshire, and it may be assumed that this London address was his agency in the capital. Neither Dartnall nor Hales is recorded elsewhere, and whether they were actually potters, wholesalers or retailers cannot be said. Griffith and Morgan of Lambeth would seem to record the continuation of a pottery that was known to have operated from 1750 until 1770 under the ownership of "Mr.



LONGTON HALL COFFEE-CAN. Mark: a small semi-circle in purple. Height: 2½ inches.

Griffiths". Jewitt (*Ceramic Art of Great Britain*, I, p. 136) notes that it was a large establishment making delft pottery. No wares have been attributed to this particular factory, but it may well have been responsible for some of those painted with Lunardi's balloon ascent, which took place in Lambeth in 1783, or for pieces of a similar style and quality.

It is hoped to print a further list of chinamen, potters and china warehousemen from this Directory of 1783 in a later issue.

THE LONGTON HALL "CASTLE PAINTER"

The Longton Hall coffee-can illustrated on this page is of the same type as two shown in Dr. Bernard Watney's book, *Longton Hall* (plate 27b), but differs in the decoration. The example shown here was the work of the so-called "Castle Painter", and is embellished characteristically with an architectural *capriccio*. This particular scene is, like the others by the same hand, markedly individual, and boasts what appears to be without doubt a circular pigeon-house to the left. In colouring, purple and pale yellow predominate, and the whole was outlined carefully at first in black. The bunch of bent reeds or grass, featured in every vignette by this painter, is not so much in evidence as usual, but can be seen in front of the wall to the right of the pigeon-house.

It is assumed that the "Castle Painter" was John Hayfield, apparently the sole artist employed in the manufactory in September, 1755. His name is given in the Third Agreement of that date (Watney, *op. cit.*, page 59), in which the partners in the undertaking agreed that William Littler was to deduct a sum of "one guinea a week for the service of John Hayfield, a painter employed in the said work. He was to make a reasonable and proportionate deduction out of this sum if John Hayfield neglected his work". Dr. Watney suggests further that Hayfield "would have had a number of enamellers working under him, leaving only the more important pieces for his personal decoration. This conjecture is strengthened by a study of the Longton porcelain produced at that time, which suggests that all the more ambitious painting was done by one hand."

We know that the Longton Hall factory was closed down in 1760, after a productive period of some ten years. Even if the "Castle Painter" had been employed there for the entire decade, he must surely have been of an age to have worked elsewhere either before or after that time. It is remarkable that his distinctive style, both in design and in colouring, has been neither seen nor recognised on porcelain or pottery from any factory other than Longton Hall. Perhaps before he went there, or after he left, he was working at some branch of the arts other than painting in which his careful and fanciful draughtsmanship might be applicable: e.g. engraving.

GEOFFREY WILLS

NOTES FROM PARIS AND LONDON

By JEAN YVES MOCK

ALTHOUGH Lucien Freud's last exhibition was in 1952, and although he has painted few pictures, his work is familiar to everyone. He has created an imagery which expresses anguish and *veulerie* and which, in a rather frank and touching way desires to shock. His tranquil and minutely painted poetic compositions are saved by his great ability, his lucid technique and his icy sensibility. It has been ten years now since Epinal joined hands with Sigmund Freud's grandson in these drawings and canvasses which, whatever their subject, were slightly *louche*, conventionally haggard, and painstakingly erotic. His acuteness and pictorial sensibility had not yet become the victims of his prodigious technique. The act of painting still seemed to proceed from an irresistible *élan*, and Lucien Freud painted picturesque torments admirably. Today the situation has somewhat altered. Not the torments and the themes, however; it is just that the spontaneity is no longer there. His application has become maniacal, and his technique excessive. In this exhibition at the Marlborough Gallery, one can see this clearly, for one does not have to rely on one's memories of his earlier works; they are hung cheek by jowl with the more recent ones. The freshness has become effaced by technique, the finesse of his brush stroke is now overdone and re-worked with a relentless precision in an attempt to capture an illusion of microscopic reality. Thereby his oeuvre has lost its visionary quality. Most of the recent works are portraits. That they are less portraits of a model than of the painter is unimportant, and indeed inevitable insofar as Lucien Freud finds in the faces of others that which will capture his own feelings of anguish or obsession. But it is for this reason that Lucien Freud is less a portraitist than a dramatic painter fond of the picturesque. By the delicacy and over-refinement of his technique he has come closer to embroidery than to greatness; he does not paint with a brush but with a needle.

ALAN REYNOLDS AND DORA MAAR AT THE
LEICESTER GALLERIES

The oils and watercolours by Alan Reynolds exhibited recently at the Leicester Galleries represent the work of the past



Fig. I. LUCIEN FREUD. Head of a Boy. 8 x 8 in.
Marlborough Gallery



Fig. II. GRAHAM REYNOLDS. Sunset Watercolour. 19 x 27½ ins.
Leicester Galleries

two years. Alan Reynolds' sensibility is composed of finesse and lightness; he is quick to seize the particular climate of feeling, the charm of a landscape, the rapid and brusque changes of light on the horizon. Thus he triumphs in his water-colours, which translate magnificently his sensibility and the fineness of his aptitudes by accepting the limitations they impose. The oils, on the other hand, seem to exceed his limitations. And their enormous dimensions dilute his slightly forced romanticism and make it seem no more than a mannerism. His oils give one the impression of being aesthetic recipes which have lost all spontaneity and interior necessity. This is particularly serious in a painter who is apparently trying to convey a kind of visionary anguish. But all this is not true of the water-colours. They are unlike those of any other painter; they are perfectly and immediately beautiful. Reynolds displays in them a pictorial sensibility and a variety of imagination as direct and as subtle and radiant as Klee in his Magic-squares water-colours. Although Reynolds' water-colours are



Fig. III. TANCREDI. Carnevale Veneziano, 1957.
47 x 55 ins.
Hanover Gallery.



Fig. IV. MODIGLIANI. *La Mendicante*.
Galerie Charpentier

completely different from those of Klee, they display the same sureness and the same poetic capacity. They contain all the solitude of a painter face to face with himself, and they give a poetic and serene image of this solitude which is profoundly affecting.

Dora Maar's luminous water-colours and her pointillist drawings recapture with a few dots and a few spots of colour the grandeur of a sea-coast or a rift in the horizon where one glimpses a tangle of olive trees. Simplicity is the essential quality of her visual meditations, of her subtle poetic confessions. It is mysterious, fanciful, and serious, a balance of nuances. It is all the order and the liberty of Mediterranean light captured under the direct inspiration of nature by a painter who belongs to a classic tradition.

TANCREDI AT THE HANOVER GALLERY

This is Tancredi's first exhibition in London. He is a young Italian painter, discovered and encouraged by Peggy Guggenheim, whose courage and vitality in defending contemporary painting are, of course, well known. His paintings and gouaches, recent and early, are all decorative in the best sense of the word. In a way, it is a pleasure to be able thus to rehabilitate a quality which is generally despised: a quality which evokes lightness and life with generously laid-on colour. Dufy's work has been enveloped in long weighty commentaries in order to avoid mentioning what in reality is its most important characteristic—the play of light and colour to create an atmosphere of carnival. This word "Carnaval" is much favoured by Tancredi for the titles of his paintings, and indeed it characterizes the works themselves. His paintings are non-figurative, but these colourful abstract compositions are full of visual equivalents on bonhomie, rejoicing, and freedom. One only hopes that Tancredi will not reduce his pictorial spontaneity to a style which will become for him an impasse.

FREDERICK GORE AT THE MAYOR GALLERY

These Majorcan landscapes and these still lifes (in particular "Still Life with Lemons") hold out to us all the promise of a

voyage; they portray for us faithfully and without artifice the beauty of an ideal light. It would seem that Frederick Gore is more of a hedonist than an artist. There are not many painters today who can paint as if they had never seen or heard of Bonnard, the cubists, or Matisse: Frederick Gore achieves this difficult feat. He paints as if he had never left Majorca, although he is artistically a much travelled cosmopolitan. He paints as if Majorca were completely isolated from the XXth century, although of course we know this is not the case. But these canvasses are luminous and nonchalant. They represent to us the strange case of a painter who gives us an image of a beautiful landscape, an image which has very little to do with the art of painting.

WILLIAM CONGDON AT ARTHUR JEFFRESS

William Congdon is well known in America where his works are in many museums and private collections. The paintings exhibited at Arthur Jeffress, the first to be seen in London, have been well chosen to give a right idea of the charm and decorative quality of his style. Venice, where he now lives, has inspired him to these discreetly lyrical effusions, and his poetical vision suggests a fairy-tale sensibility expressed with a romantic feeling for colour and delicate arabesques.

DAUMIER AT THE BIBLIOTHEQUE NATIONALE

The exhibition at the Bibliothèque Nationale is an attempt to show for the first time the range and originality of Daumier's work. Daumier's *oeuvre* seems to be unique in that it covers so many media: more than 4,000 lithographs, more than 1,000 engravings and wood-cuts, innumerable drawings, paintings and sculptures. The selection in this exhibition shows what a great innovator Daumier was, and how far his powerful and highly personal work is one of the sources of modern art. His line is grounded in expressive deformation and essential abstraction: it is because of this fundamental innovation that the work of Daumier, who was born 150 years ago, can be considered the beginning of contemporary art.

MODIGLIANI AT THE GALERIE CHARPENTIER

One hundred paintings of Modigliani. Never has such a marvellous ensemble of his paintings been gathered together in one exhibition. It is a great joy to be able to admire almost in one glance, by simply turning the head or walking a few steps, pictures like *Antonia*, *Le Paysage du Midi*, *La Juive*, *Le Paysan de Livourne*, the portraits of Paul Guillaume, of Franz Hellens, of Soutine, of Jeanne Hebuterne and of *La Fillette en Bleu*. Almost all the major paintings of Modigliani are included, as well as some admirable sketches for Caryatids and

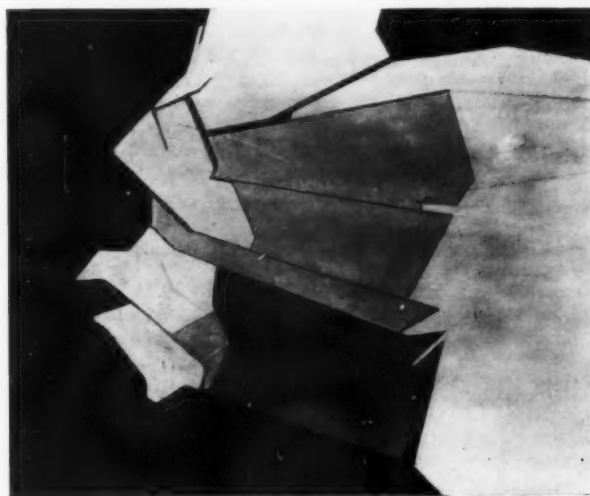


Fig. V. PABLO PALAZUELO. *Rima III*. 38 x 46 cms.
Galerie Maeght



Fig. VI. MARFAING. Juin 1957. 45 x 63 ins.
Galerie Claude Bernard

numerous drawings where, as Degas put it so well, the drawing is not the form but the manner of seeing the form. The earliest paintings, which date from Modigliani's arrival in Paris, begin this exhibition of the 15 years of Modigliani's artistic activity. These faces and these nudes are the synthesis made by Modigliani in Paris of those elements he brought with him: the exquisite refinement and the grace of Florentine civilisation. He has recaptured the harmony and the incredible elegance of Tuscan art several centuries later and many leagues away, and he has added all his sadness and the nostalgia of modern life.

PALAZUELO AT THE GALERIE MAEGHT

By their grandeur and their fundamental austerity which orders the composition and the severe distinction of the colours, the drawings and canvasses of Palazuelo call for a laconic observation rather than for a long commentary. His works belong to those which are contemplated in silence, to those which are spare and of great distinction. They are muscle and nerve rather than flesh. They are animated by a sense of rigour and contained passion. They carry in them solitude and exile, like the poems of St. John Perse. But if Empedocles is Palazuelo's favourite author, it is to another of the pre-Socratics, Heraclitus, that we must go to find the best commentary on this unique oeuvre: *The dry soul is the wisest and best*.

MARFAING AT THE GALERIE CLAUDE BERNARD

It is admirable that a young painter should before his first exhibition liberate himself from his immediate elders, from those who might provide him with images that would express his own feelings, or with a style that might be what he had been working towards. As Malraux has said, one is always closer to the work that has already been done by another than to the one that has not yet created by one's self. This first exhibition of Marfaing is free of the hold of Soulages and the Nicolas de Staël of the abstract compositions of the 1950's. And yet one sees in Marfaing the austerity, the rigour, and the solitude that we appreciate in Soulages. One sees the small slabs, balanced, rhythmical, and complex, as in some works of de Staël. But, above all, one sees Marfaing: his very original qualities. These paintings, all done in the last three years, are rich, sober, and virile. One can foresee in them further developments of Marfaing's rigorous and severe lyricism.

ROBERT FRANQUINET AT THE GALERIE CRAVEN

The early works of Franquinet were figurative—landscapes, still lifes, and portraits. His favourite theme was woman: face, smile, attitude. But there was in all these pictures a certain

complacency. He seemed content to stop at the level of a superficial stylisation without either conviction or surprise. The compositions and the colours had already that hardness and that equilibrium which characterize his recent non-figurative works. Under their strict organisation, however, one finds but another aspect of his earlier indefinable sentimentality. Nothing seems to promise discovery, surprise, or a more profound appreciation. Under the beauty, harmony, and organisation one can only barely glimpse an interior vision.

MATHIVET AT THE GALERIE CHARDIN

Mathivet paints landscapes: the sea-side, fishing boats, villages, plains, squares, old houses. His evocations of these familiar scenes are natural and easy. These paintings are rather sentimentally sad and they are without surprise. They look like the work of a good professor of drawings: untroubled and confident, if somewhat resigned.

MISCELLANEOUS

Joyet and La Vernede have won, *ex aequo*, the prize for painting, given this year for the first time, by the *Club du Tableau*, sponsored by the Galerie Norval.

From 10th till 26th May the best pieces in the collections of Paris antique-dealers will be on view at the Second Antique Dealers' Fair. This takes place every year at the Porte de Versailles, but this year, if one can judge by the list of objects announced, promises to be the most successful yet.

The Galerie de Chaudun, 36 Rue Mazarine, Paris, is also exhibiting the works of its painters at the Galerie Mistral, 10 Rue Duquesnoy, Brussels.



Fig. VII. Madonna and Child. Polychrome wood.
Laudguedoc. XIIIth century.
Bresset et Fils. Exhibited at the Paris Antique Dealers' Fair.

NEWS and VIEWS from NEW YORK

By MARVIN D. SCHWARTZ

PAUL DE LAMERIE'S SILVER AT THE METROPOLITAN MUSEUM

THROUGH the generosity of Mrs. Widener Dixon and George D. Widener, The Metropolitan Museum has acquired a large group of table silver by Paul de Lamerie. This group, from the home of Eleanor Elkins Rice of Philadelphia, consists of a silver-gilt desert service of twenty-four pieces, fifty other major items, and some additional flatware. Most of the pieces have been in America for many years.

Thirty of the thirty-nine years of Lamerie's active career as a goldsmith are represented, in work done between 1719 and 1749. The superb quality of this Huguenot craftsman is more than amply demonstrated in examples that vary in style from the simplicity of the second quarter of the XVIIIth century to the highly elaborate rococo style of his later years. Lamerie, a Huguenot who came to England before his first birthday, was trained by Pierre Platel, a Huguenot silversmith working in London. Lamerie's style showed his awareness of developments in France at the time French design was a major influence in England. Much of his later work shows a distinct relation to French silver, in general line as well as the choice of details such as cast ornament. Lamerie's quality in craftsmanship is emphasized by the quality of the metal he used. Britannia silver, containing a higher percentage of silver than sterling, was employed by the master long after it was legal to use a less pure metal. The earlier works include a pair of sauceboats with the datemark of 1719/20, which are sturdy and simple in design. A double row of molding emphasizes the gracefully cut outline of the pieces which are double-spouted. Two circular breadbaskets of 1729/30 made of pierced work, simulating a woven straw basket, are fine examples of the continuation of the simpler style, which is quite different from the more fantastic and spirited work in the rococo style which began to emerge in Lamerie's work of the late 1730's and is fully developed in the 1740's.

Much of Lamerie's work is decorated with cast ornament, architectural motives with putti on the earlier pieces, and these



Fig. I. Silver Kettle on Stand by Paul de Lamerie, 1744/5. Height 15 ins. Metropolitan Museum.



Fig. II. GEORGES SEURAT. Definitive Study for *La Grande Jatte*. 27 3/4 x 41 ins.

Metropolitan Museum, Samuel A. Lewisohn Bequest.

combined with exotic *repoussée* work on the later examples. The kettle-on-stand (Fig. I) is representative of Lamerie's finest rococo work. The datemark for 1744/45 is on this piece on which there is an unusual combination of motives. Salamanders and snails are on the cover, along with berry sprays, while on the body of the kettle floral sprays and scrolls are combined with a putto head and palm tree to frame the coat of arms. On the stand eagles hang by their wings between elaborate scroll legs. The motives are grouped in the kind of whimsy connected more easily with France than England in this piece, which is representative of the finest English work of the XVIIIth century.

Paul de Lamerie's work has appealed to many American collectors. The Brooklyn Museum is currently displaying several fine examples from the collection of Pearl and Donald Morrison, which include a very elaborate rococo tray and cakebasket as well as a more severe early urn.

SEURAT AT THE MUSEUM OF MODERN ART

The Museum of Modern Art in New York has shown the first American retrospective of the work of Georges-Pierre Seurat, which was organized at the Chicago Art Institute, the home of Seurat's famous "*La Grande Jatte*". The show is comprehensive, omitting only the few important works that could not be borrowed. Loans from public and private collections in France, England and Holland supplemented the extensive American holdings.

Seurat, born in 1859 and trained in academic Parisian schools, was in a sense a second generation Impressionist, fascinated by the ideas and the style, but conscious of its shortcomings. Like Cézanne, he was not willing to give up space for colour, and as a perfectionist he felt the inadequacies of the Impressionists' knowledge of colour theory. In spite of his radicalism, Seurat's approach to painting remained basically classical. His teacher, Henri Lehman, a student of Ingres, must have had a tremendous influence on him. Volume and space seemed to have been a continuous concern of Seurat, and, no matter how impressionist his sketches, he worked in black and white and then colour in a way that reminds one of Ingres.

Seurat's concern with colour theory attracted him to the writings of physicists like Rood and Chevreul, and to the journals of Delacroix, in which the same problems were discussed at length. Besides his teacher, his early influences were Corot, Courbet and Millet, who affected the style of his early painting. In the earliest of his mature works, *The Bathers*, the painting was planned and begun in a series of sketches. Gradually he worked out the final composition with ten figures. The first sketches were done on the scene but then he worked on the various figures separately in studies in his studio. Gradually he simplified the forms and omitted details. No element of the casualness typical of the Impressionists is to be found in the final product. When *The Bathers* was exhibited



Fig. III. JUAN GRIS. Seated Harlequin, 1923. 28½ x 36½ ins. Collection Dr. Herschel Carey Walker, New York.

at a no-jury exhibition organized by the "Group of Independent Artists", Seurat met the younger Paul Signac who had also been experimenting with colour theories, and for a while worked with him. Signac was able to inform Seurat of the latest Impressionist developments, and to help him improve his palette. One of his most ambitious works, *A Sunday Afternoon on the Island of La Grande Jatte*, was shown for the first time in 1886. It was almost universally disliked, except by the small group of experimenters who had gathered around Seurat and Signac. The present exhibition includes a large group of sketches of the forty figures included in the work, as well as several of the setting. The small dots of colour covering the canvas were determined in the preliminary studies so that Seurat was able to set them down in a studio without daylight. The definitive sketch (Fig. II) shows the figures laid in roughly. In the finished painting more depth is suggested and the angles at which the figures sit or stand becomes more revealing. Paris night life, the circus and night clubs attracted Seurat later and his style lent itself quite successfully to this subject matter. In landscapes he omitted figures entirely, creating compositions of sea views that are an Impressionist equivalent of Poussin. Seurat, shown comprehensively, appears as a painter of great stature, whose work is too often minimized.

JUAN GRIS AT THE MUSEUM OF MODERN ART

The Juan Gris exhibition in London was reviewed in the March issue of APOLLO. At the time his career was outlined and his position in the world of art discussed, so a very brief comment on the New York retrospective of Juan Gris will suffice. The exhibition included sixty-three paintings and twenty-seven gouaches, drawings and prints in a survey of the painter's career—from drawing related to the *Art Nouveau*, done between 1908 and 1910 to work executed towards the end of his life. The greater part of the exhibition was borrowed from American collections, but some European lenders also contributed. The show included a number of portraits and figure paintings, along with the more usual still-lives. Illustrated is the *Seated Harlequin* (Fig. III) dated 1923, which is pale in colour and less divided than the earlier cubist work. This is a theme which fascinated Gris as much as any of his contemporaries.

DALI AT CARSTAIRS AND KNOEDLERS

Dali has always been a controversial figure, suspect in his early days because of his unusual style in painting which, combined with his flair for personal publicity, made him a caricature of the modern painter. Today his conservatism and his interest in religious subject matter have attracted many respected in the art world to him, while repelling the more dedicated adherents of advanced contemporary tendencies in painting. As a showman Dali is first-rate and that may explain why he has kept in the public eye so successfully, but his ability as a draftsman is no less remarkable.

The sketches shown at Carstairs reveal Dali's extremely rare gift of rendering what he desires with complete facility, and, strangely enough, they evoke thoughts of Dali's compatriot,

Picasso, who can be equally able with a brush. The large scale painting at Knoedlers, *Santiago el Grande*, is most startling. Saint James of Compostella holding the image of Christ crucified is represented about life-size on horseback over a landscape. He is enclosed in a shell of vaulting, which brings the great pilgrimage church to mind. Meticulous attention to detail results in fanatic clarity and then, by rendering the horse in a blur, movement is suggested. The approach is different and, superficial or profound, most exciting. The Spanish Pavillion at the Brussels Fair will exhibit this painting which cannot be reproduced at this time.

STAMOS AT THE ANDRE EMMERICH GALLERY

Theodoros Stamos' exhibition of recent work at the Andre Emmerich Gallery is particularly heartening since it dispels any fear of the artist's decline. Stamos has had a meteoric rise in the New York art world. At twenty-one in 1943, he had his first one-man show, and by 1946 he was quite highly regarded by the *avant-garde* in New York. From a primitivism and a modified fauvism, he evolved an abstract style that prophesied the direction of many American painters, but a few years ago his work became weak and it seemed as though he might achieve mediocrity along with maturity, as so many precocious talents do. This danger seems to have passed, however, as Stamos has developed a new style. The flat odd shapes in rich dark colours typical of his early work, are transformed by a change in palette. Quiet contemplative works in thinly applied colours have been replaced by highly emotional arrangements of bright colour applied thickly. In his earliest abstract work, sea forms, jellyfish, crabs and the more fantastic kinds of life that inhabit the sea were depicted. Today, while his abstractions continue to suggest nature, the subject is more elusive and indefinable. The new technique which is inspired by the popular tendency of the moment precludes the earlier interest in small forms. In the '40's, when he was applying for a Guggenheim travelling fellowship, he said he wanted to study fossils, gems and excavations. These interests have been superseded in his more recent efforts, which tend to reflect concern with more elemental phenomena. The bright and brilliantly contracting composition entitled *Sun-Moon Chalice* (Fig. IV), refers to basic forces but seems more of an expression of very personal feeling. In most of his paintings in the recent exhibition, the subject, whether it was *Swamp Forest*, *Levant* or *Home of the Sun*, seemed extremely personal. Stamos' concern is with the basic relationships that are forces within man as well as between men and nature.



Fig. IV. THEODOROS STAMOS. Sun-Moon Chalice, 1957. 71 x 61 ins.

André Emmerich Gallery.

BOOK REVIEWS

ITALIAN STAINED GLASS WINDOWS. By G. MARCHINI. 93 plates in colour; 36 in monochrome; 4 transparent colour plates; 18 diagrams. 264 pages. Thames and Hudson. Price, 8 guineas.

WHILE none would argue that Italian stained glass ever rivalled the beauty and craftsmanship of the finest glass of northern Europe, particularly in France and England, anyone looking at the splendid examples of Italian glass so generously illustrated in this book, may well wonder why this subject has been so neglected in the past. Neglected it has been, as Mr. Marchini's bibliography, limited to a handful of monographs, clearly shows, and this book is the first general and large-scale work to appear on this subject.

This long-established attitude of indifference to Italian stained glass, usually dismissed as an unsuccessful extension of Italian painting, is typified in a remark of Jacob Burckhardt's in his guide to Italian painting, *The Cicerone*, where he wrote, "For my own part, I would gladly dissuade persons from the study of Italian painting on glass, so injurious to the eyes, in order that the sight may be reserved for the examination of frescoes". His advice has obviously been closely followed, not only by scholars and art-historians, but by countless art-minded tourists in Italy, who, surfeited by painting and sculpture, and schooled to the idea that stained glass is exclusive to northern Gothic art, have overlooked the fine glass to be found in such familiar places as Assisi, Perugia, Arezzo, Siena and Florence. Mr. Marchini's book should bring a new excitement to old journeys.

Mr. Marchini, in his survey of Italian glass-painting, does not attempt to compare it with the finest stained glass of northern Europe, but, pointing the marked differences and special characteristics of Italian glass, judges it on its own considerable merits. The dominant influence of Italian painting, and the fact that stained glass was treated as an additional means of decoration rather than, as in northern Gothic cathedrals and churches, an intrinsic part of the architectural scheme, mark Italian glass with a character entirely its own.

This individuality can be seen in the predominant and painterly interest in the subject matter of the windows, which largely precludes the development of purely decorative ornament, so brilliant a feature of French and English stained glass; Agnolo Gaddi's saints at Santa Croce, Florence, almost entirely fill the lights completely dominating the slight borders, while the architectural canopies of Mariotto di Nardo, exceptional for their elaborateness in Italian stained glass painting, do not play so significant a part in the design as those found in the XIVth century glass of northern Europe. In pictorial windows, such as Ghiberti's Agony in the Garden or Mariotto di Nardo's scenes from the life of St. James, the painter's disregard for simplicity of

design, so essential to stained glass, is seen in the overcrowding of detail which creates an over-complicated pattern of light.

Such common criticisms of Italian stained glass are fairly discussed by Mr. Marchini, yet while accepting that in several respects Italian glass suffered from the heavy influence of Italian painting, he also shows that this same influence produced good qualities. The most noticeable characteristic of Italian glass is the brilliant colouring, which at its best, for example in the XIIIth century glass at Assisi, shows a splendour and intensity that has seldom been rivalled anywhere in Europe. Again, even in those designs that have been over-complicated by too much detail, there remains a grandeur and an underlying vitality which commands attention. The Coronation of the Virgin at Santa Maria del Fiore, attributed to Donatello, shows the worst faults of a painter applying his art direct to stained glass. The garments of the two dominating figures are created from great masses of unvarying colour, while the monotony is increased by the lack of any attempt to make the leading a part of the overall design. Despite this, the figures still show remarkable power and the window succeeds in conveying the grandeur of the design.

The most important part of the book is undoubtedly the large collection of coloured and black-and-white photographs which illustrate much of the glass still extant in Italy and provide a useful and long needed source of reference. There is still no really satisfactory way of photographing stained glass; a colour plate cannot catch the luminosity and the glowing qualities which so much create the beauty of this art. Nor are the colour transparencies included here, unfortunately, any more successful, for even they cannot begin to reproduce all the variations of tone and thickness of the actual glass which contribute so much to the overall effect. One must simply accept all photographs of stained glass as records rather than reproductions, and the plates in this book adequately fulfil that purpose. An excellent feature are the diagrams which accompany the plates and show the exact position of each window illustrated in the church of its origin.

J. E. LOWE.

MANNERISM AND ANTI-MANNERISM IN ITALIAN PAINTING. By W. FRIEDLAENDER. 83 pp. 46 illustrations. Columbia University Press. London: Oxford University Press. 32s.

THIS is a translation, slightly amplified and revised, of two essays which appeared more than twenty-five years ago and have not previously appeared in book form. Together they make a lucid and penetrating study of certain major styles in Italian painting between the decline of the High Renaissance and the beginning of the XVIIth century. When they were written, 'mannerism' was an expression that still belonged more or less exclusively to the language of scholarly criticism; today it is bandied about often with no very clear idea of what is meant. The general view would perhaps be that 'mannerist' has a derogatory implication, denoting a superficial style, based in particular on an exaggerated, twisting elongation of forms, and including virtually all Italian paint-

ing from Pontormo to Lodovico Carracci. Professor Friedlaender brings precise analysis to this vague and inaccurate conception. His first essay, 'The Anticlassical Style', traces the emergence, from about 1520, of a style "which, as part of a movement purely spiritual in origin, from the start turned specifically against a certain superficiality that exuded from an all too balanced and beautiful classic art, and thus embraced Michelangelo as its greatest exponent, but which in an important area remained independent of him..." This is illustrated in the work of Rosso, Pontormo, and Parmigianino, to whom Domenico Beccafumi might have been added, although as a figure of lesser stature he is only mentioned in a footnote.

The degeneration of this original, autonomous style, which took place in the next generation with painters like Vasari and the Zuccari, can more appropriately be called 'mannerist' in the sense of 'mannered'. The reaction, occurring from about 1580, against this mannered mannerism is the subject of Professor Friedlaender's second essay. It is perhaps less satisfactory than the first; for in discussing the work of the Carracci, Cigoli, Caravaggio, and Cerano, there is an attempt to combine under a single heading a group of painters who differ too greatly in character and importance. It is true that they are all anti-mannerist, though in varying degrees; but Cigoli remains a dim figure; likewise Cerano, who is surely no more of a reformer than Morazzone, a much more interesting artist on the evidence alone of his now sadly damaged frescoes at Varese. It is difficult, too, to agree, with reference to Caravaggio, that 'the secularization of the transcendental... does not at all suppose any diminution of religious feeling'. The realism of Caravaggio, unlike the classicism of Annibale Carracci, might be considered less as a reaction against the rather empty ornamental painting of the later XVIth century than as the product of an altogether original mind. Caravaggio certainly has links with Lombard painting of the earlier *cinquecento*, notably with Savoldo, but the whole trend of his art has little in common with that of the Bolognese, and the fact that both are anti-mannerist is hardly sufficient reason for considering them together.

These, however, are legitimate matters for argument. The two essays are a stimulating introduction to one of the more complex periods of art history, and they may be read with profit and enjoyment by anybody who has at least some familiarity with the major landmarks.

W. R. JEUDWINE.

ART IN CRISIS. By HANS SEDLMAYR. Hollis and Carter. 35s.

DR. HANS SEDLMAYR's important book (now made available in an excellent English translation by Mr. Brian Buttershaw) gives us the essence of a series of lectures delivered at different times over a period of some thirty years devoted to the study of "the baffling phenomena of 'modern art'."

The arts today are generally acknowledged to be "in crisis" (using "crisis" not in the sense of a time of danger or suspense, but as meaning a point at which

a new phase begins or may be said to swing on to a different plane). Both the layman and the professional find it difficult to assess fairly the variety of modern works masquerading as art. We are today called upon to take serious account of work done by children, as well as the more orthodox productions of artists labouring to uphold the well tried traditional aesthetic values.

It is impossible in a short review of this interesting book to do more than indicate the trend of its distinguished author's thought. Mr. Buttershaw's translation will be eagerly studied by English readers everywhere. If Dr. Sedlmayr's theme is found to be somewhat lacking in formal presentation, its occasional discursiveness and repetitions, its obvious sincerity of purpose, should effectively disarm all carping criticism.

Dr. Sedlmayr evidently would persuade us to accept the idea that art will always be found to rest securely upon some sort of deep personal conviction or vision. Which is to say that, when the art gets out of touch with the life and interests of man, they are liable to leave their proper sphere and become devitalised and "stale and unprofitable".

The humanism of the Renaissance, and the religious faith of the Middle Ages, both had the unifying effect of preserving contact with the primal sources of interest pertaining to all the manifold activities and concerns of human life, which coloured all the contemporary arts of the period, whether religious or secular. Thus, for centuries, the visual arts, with which this book is principally concerned, has a recognised function to perform and a fixed scale of values, varying only with the shifting emphasis between man and God in whose image he believed himself to have been made. Then, about the middle of the XVIIIth century, the balance between spiritual and aesthetic aims began to change in favour of the latter. The old order which had created the great

Gothic cathedrals and the Baroque monasteries, with their welding together of the different arts of painting, decoration, sculpture and plaster-work, into a harmonious architectural whole, gave place to the arts not only existing independently of one another but also divorced from their essentially religious origins. Church building, which had dominated architecture, and architecture which had dominated all her sister arts, gave place to the godless splendour of the great country mansion with all its ancillary adornments and luxuries. Nature, the earth itself, the human face and form, which has been revered for their reflection of the God who had created them, were now to be deserted in favour of a pagan, though not tasteless worldliness designed to adorn and magnify the human personality. Not the realm of the spirit, but a world of physical power and personal prestige was to become the principal concern of men almost everywhere. Dr. Sedlmayr's thesis invites this generation to ask itself whether the arts of today are really "sick" or only exhibiting the distressing pains incidental to the birth of the new world order.

VICTOR RIENAECKER.

THE FEMALE NUDE IN EUROPEAN PAINTING. By JEAN-LOUIS VAUDOYER. Longmans, Green & Co. Ltd., 45s.

LIKE so many other art books appearing today this is primarily a picture book and as such is excellent. The 142 plates in black and white are well produced, range from Prehistory to Picasso and include some little known things, while the eight colour plates are no worse than most of those found in such books. Nevertheless, were this all it would be unduly expensive. But there is more to it than the illustrations.

The nude is one of the most difficult subjects in art to write about. An Englishman, like Sir Kenneth Clark, may use it as a pretext to spin far-reaching theories. The Germanic mind in treating the subject hovers between the pedantic and the salacious. Only the Frenchman is perfectly at home.

M. Jean-Louis Vaudoyer's introduction to the present volume is short, it runs to only eight pages, but it displays, with true Parisian subtlety, that combination of the functional, the emotional and the gallant that characterises the French attitude to the nude. At times he is maddeningly inconsequential, at others rhetorical where one would have him analytical. Then suddenly he gives us a whole sentence, or even a paragraph, that deftly removes misunderstanding and with all the finesse of the Frenchman goes to the point.

TERENCE MULLALY.

VAN GOGH. Andre Deutsch. 52s. 6d. I HAVE nothing but praise for the sumptuous new Italian book of coloured pictures selected from the oeuvre of Vincent Van Gogh which Andre Deutsch have just published. The initial sigh on reading the title page of yet another monograph on this much reproduced painter was checked the moment one realized how superb was the colour work. Thirty-four coloured illustrations of paintings, seven drawings, an unpretentious and respectful note by

Marco Valsecchi and a useful biographical summary make up this beautifully printed and produced book.

A. KENNETH SNOWMAN.

THE YES AND NO OF CONTEMPORARY ART. By GEORGE BIDDLE. Oxford University Press. 40s.

NEW ART IN AMERICA. John I. H. Baur, editor. George Rainbird. 8 gns.

GEORGE BIDDLE claims, 'I have known and talked to every important American and Mexican artist of the past generation' and 'many of the familiar figures of the Modern European Movement'. He is not boasting, it is simply the way he thinks. W. C. Williams said: 'no ideas but in things'. Biddle would say: 'no ideas but in people'. Everybody he meets symbolises an idea, an attitude, or as much of it as Biddle can handle with his technique of personalisation. 'I quote [Alexis] Leger because what he said reflects the attitude of a great artist towards imagination', and so on. However, until everybody Biddle has met gets around to writing about him and making him the symbol of an idea, we will have to rely on his book.

Basically Biddle is a socially-conscious painter (Mexican murals, WPA), aware of, at the other end of the modern movement, the 'dehumanisation' (Ortega) of 'pure form' (Clive Bell). Biddle, maturing in the 1920s, could not fail to be aware of the lure of pure form to an artist. On the other hand, and one sympathises, he could not believe that squares and spheres were all there is to art. However, with a dualistic lurch he decided that what the squares and spheres needed was a powerful shot of social significance, which often appears in this book as human values. (Arising from this is his idea that perhaps the difference between 'museum art and popular art' will be lessened by the mass media, but he takes it nowhere). His view of the world is that of a poor man's Herbert Read, a Read without footnotes. He believes that World Art alternates between 'the representational or extroverted and the abstract or introverted approach'. This obviously gives a handsome cosmic-type framework for the artist with a social conscious. The book yields most information if read as a document of the ideals and desires of a key-figure in the New Deal-WPA art of the 1930s.

New Art in America does not have, in comparison with Biddle's book, even the interest of a point of view. It is a picture book of modern American painting in the XXth century. For a high price the spectator (I won't call him 'reader') gets 49 lurid colour plates, several hundred black and whites, and perfunctory blurbs from people who ought to have done better. Five different writers have done the short pieces on each separate artist. Their names: Lloyd Goodrich, Dorothy C. Miller, J. T. Soby, Frederick S. Wight, and John I. H. Baur, who is also the editor. The result is editorially messy and garbled. The book looks like a collection of art supplements from a middle brow magazine, though, in fact, this is the first appearance of the material. It is hard to imagine a more expensive or less useful introduction to the subject.

LAWRENCE ALLOWAY.

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FINE WORKS ON THE MARKET



H. FANTIN-LATOURE. A Bowl of Roses and Hollyhocks. Signed and dated 1881.
19 x 23½ ins.

THIS unusually fine Fantin is included in a whole-day Sale at Christie's on 6th June devoted to pictures and drawings from the Lady Lever Art Gallery, Port Sunlight. Originally in the collection of the first Lord Leverhulme, they are now the property of the Trustees of the Gallery, who have obtained permission of the Court to sell them. The disposal is taking place mainly because the artists concerned are fully represented by other works in the Gallery. Apart from this Fantin, one or two works by Rosa Bonheur and Diaz, and a landscape by Richard Wilson, the pictures and drawings are all by British artists of the XIXth century—among them a series of drawings by Burne-Jones, a group of watercolours by David Cox, and three paintings by Millais.

Christie's Sale, 6th June.



I. PIETER BRUEGHEL THE YOUNGER (1564-1638).
The Return from the Kermesse.
Panel 16 $\frac{1}{2}$ x 22 $\frac{1}{4}$ ins. Signed.

II. GILLIS VAN CONINCXLOO (1544-1607).
The Avenue.
Panel 10 $\frac{3}{4}$ x 17 $\frac{3}{4}$ ins. Signed with monogram.



I. All the known paintings by the younger Pieter Bruegel are either fairly close copies of his father's works, or put together from diverse elements in them. Unlike his younger brother Jan, he has no marked individuality, but he is a capable and often interesting hander-on of at least the more obvious aspects of his father's genius. This picture seems to be based in part on an engraving of the *Kermesse of St. George*, in which, for example, the covered wagon in the ditch appears prominently. Some of the groups of figures occur in a *Wedding Procession*, known only from various copies of which the best is at Northwick Park. Although the 'school' of Bruegel is sometimes spoken of, the elder Pieter had no real successors, and it is only in these versions by his son that one can see, for all their naïve archaisms, some hint of the stature of the originals. With others, even with painters so good as Jan Bruegel or Lucas Valckenborch, the breadth and humanity of old Pieter is diminished into picturesqueness and self-conscious drollery.

II. Gillis Coninxloo, the best known of a large family of painters, was one of the originators of mannerist landscape at Frankenthal, whither he and others had fled to escape from religious persecution in the 1580s. The style, typified by fairy-tale forests and intense blue distances, had a great influence on Jan Bruegel, Savery, Vinckeboons, and many more. It was immensely popular and survived into the XVIIIth century with artists like Griffier and Michau.

III. Martin Valckenborch, like Coninxloo, was one of a long line of painters (there were at least ten of this name) and like him was a refugee with his better known brother



Lucas to Aachen. Later he was employed by the Archduke Rudolf and there are many of his pictures now in Vienna. This miniature-like painting may be one of a set of the Seasons. The theme derives from the illustrations to the calendar in mediaeval manuscripts, and the panoramic landscape from old Brueghel and his immediate predecessors. The style, in fact, looks back rather than forward and belongs to a different tradition from that of the mannerists, with which however it is exactly contemporary.

IV. Jacques Fouquier is one of the most interesting of the less familiar painters of his time for he covers a peculiarly wide range of styles. Starting somewhat in the manner of Jan Brueghel and de Momper, he gradually turns away from the fanciful towards the naturalistic. After 1621 he worked in Paris and later competed not very successfully with Poussin for the patronage of Louis XIII. Classicism was alien to him, but he did a number of decorations in the Louvre which were destroyed in the last century. This little panel, probably painted in Heidelberg where Fouquier was from 1616/18, shows clear evidence of its connection with the school of Jan Brueghel, though much broader in handling.

W.R.J.

*In the exhibition of Dutch and Flemish Masters at the
Slatter Gallery.*

III. MARTIN VAN VALCKENBORCH (1535-1612).
The Hay Harvest.

Panel 8 $\frac{1}{16}$ x 11 $\frac{1}{16}$ ins. Signed with monogram.

IV. JACQUES FOUCQUIER (c. 1590-1659).
View of a River Valley.

Panel 13 x 17 in. Signed and dated 1617.





A Romanesque Whale's bone portable Altar. English, 2nd quarter of the XIIth century.
9 ins. long.

ONE of the reasons for suggesting an English attribution for this unpublished portable altar is the similarity in the standing Apostles to English stone sculpture of the second quarter of the XIIth Century. Particularly marked is the resemblance to certain figures in the frieze on the west front of Lincoln Cathedral, altered by Bishop Alexander (1123-1148), who visited Italy in 1125 and 1145 and France on several occasions. The massiveness of the heads, their three-quarters profile, the prominent cheekbones, the curling up of the hair at its end, can all be paralleled in, for example, the panel with Noah building the Ark, and Dives and Lazarus, both at Lincoln, and in the Chichester relief of Christ and the Apostles visiting the sisters of Lazarus; see Zarnecki, *Later English Romanesque Sculpture*, figs. 60-61, and Laurence Stone, *Sculpture in Britain; the Middle Ages*, fig. 40. The standing Apostles on the lead font at Wareham, also incidentally holding scrolls and books, offer another close parallel (see Zarnecki, *English Romanesque Lead Sculpture*, figs. 21-22).

The two end panels, while in lower relief than the almost detached figures of the standing Apostles, are evidently by the same hand, but seem to betray a manuscript rather than a sculptural source. The Christ in Majesty is particularly English in character, and can be linked with certain Anglo-Saxon manuscripts as well as with contemporary stone sculpture such as the tympana at Ely and at Lullington in Somerset. The extreme iconographic rarity of the Majesty panel also points to an English origin. Not only are the symbols of the Evangelists all clutching a book with both hands, claws, or feet, but none of them is portrayed in full. The eagle of St. John has its tail cut short, the lion of St. Mark has lost most of its body, the ox with its curiously twisted head is three-quarter length, while the angel of St. Matthew is half-

length. The angel of St. Matthew, furthermore, is almost invariably placed at the upper left side, or occasionally the upper right, but never at the lower right side. Finally, the half-length figure of the angel is placed on its side, and seems only to make sense if it is conceived to have been copied from or inspired by a page of illuminated manuscript, whose longer side would be upright. Yet another iconographic peculiarity is the Crucifixion panel with the figure of Christ dwarfed by Mary and St. John. The iconographic arrangement of Apostles, Crucifixion and Majesty occurs on a number of Rhenish metalwork portable altars. The Louvre possesses three (out of four) ivory panels from a portable altar at Saint Denis, pierced and carved with standing Apostles and Saints below arches; this is ascribed to the abbacy of Sugar (1122-1151); see Goldschmidt, *Die Elfenbeinskulpturen aus der Romanischen Zeit*, IV, plate IX, nos. 61 (e)-(c), and Louis Grodecki, *Ivoires français*, p. 62 and plate XVIII. It is of interest to note that analogies of style in sculpture between Saint-Denis and Lincoln have been proved by Zarnecki, *Later English Romanesque Sculpture*, p. 21. The British Museum has four ivory reliefs probably from German XIIth century portable altars with the same subjects as the present example; see Dalton's *Catalogue of the Ivory Carvings of the Christian Era in the British Museum*, plate XXXIII, nos. 63, 66, 67 and 68.

Of the provenance of this portable altar nothing more is known than that it has been in the possession of the present owner's family in Derbyshire since at least before 1870. It would be tempting to identify it with the "Chest of Every full of Images" mentioned in an inventory of the treasures of Lincoln Cathedral in 1536 (see *Archaeologia*, vol. 53, pp. 16-7).

Sotheby's Sale, 16th May.

FORTHCOMING SALES

The following are among the more interesting sales to be held during May.

CHRISTIES. **May 5th.** Oriental Hardstones, Jade, and a collection of Japanese ivory netsukes. **May 7th.** English and Continental Silver, including a large Charles II ewer, chased with chinoiserie subjects, a Queen Anne snuffer-stand and snuffers by Andrew Raven 1703, a Queen Anne punch-bowl by William Fordham 1706, and German, Swedish and Italian pieces. **May 12th.** Oriental Porcelain and Jade, including a particularly attractive spinach green two-handled fluted bowl, two recumbent buffaloes, and among the porcelain two famille rose Dutch girls, a set of tang tomb figures of female musicians, and a Wan-Li shallow enamelled bowl. **May 13th.** Fine English Miniatures, Objects of Art and Vertu, including examples by John Smart and Engleheart, and some interesting boxes set with mounts of amatory subjects. **May 15th.** English and Continental Furniture and Works of Art, including a set of four Chippendale mahogany armchairs, a fine Queen Anne walnut bureau-cabinet, several sets of chairs, and two XIXth century thuyawood secretaires in the manner of Adam Weisweiler. **May 19th.** Important European Ceramics, including a pair of Bow figures of a gardener and companion in the form of candlesticks, a *Girl in the Swing* figure, a Chelsea dish from the Warren Hastings service, a probably unique though restored, Chelsea pastiche of a Meissen Harlequin, and also Meissen, Ludwigsburg, and Sèvres pieces.

MESSRS. KNIGHT, FRANK & RUTLEY. **May 20th.** At Ayton Castle, Berwick-on-Tweed. Important English and Continental Furniture and Works of Art, including a Louis XV bonheur du jour, an Adam commode, an Adam side table, Adam torches, several fine English console tables, and a number of fine old Dutch marquetry.

SOTHEBY'S. **May 13th.** Important Chinese Ceramics, Fine Jades, Sculpture and Works of Art, including a remarkable carved coral group of Hsi Wang Mu, an important Imperial gold set of table appointments, a dark-green jade inscribed teapot and cover, superbly carved jade vases and bowls, a pair of interesting Jesuit lacquer panels, a Ming coloured cylindrical box and cover, fine "famille rose" and "famille verte" porcelain, a Chün Yao circular bulb bowl, Sung Dynasty, a pair of rare Mandarin duck ewers, Han Dynasty, an important standing figure of a woman, Wei Dynasty, a pair of attractive Tang figures of ladies, and four important carved wood figures of Bodhisattvas; also a magnificent pair of Ming jade figures of recumbent horses. **May 14th.** Fine Old Master Paintings and Drawings including *The Madonna and Child enthroned, with four Saints* by Bernardo Daddi, and other gold-ground pictures, the property of the Pierpont Morgan Library (from the Collection of the late Miss Belle da Costa Greene), *The Rest on the Flight into Egypt* by Giovanni Battista Pittoni, *The Allegorical Tomb of Charles Sackville, 6th Earl of Dorset*, by Giovanni Battista Pittoni, two fine views in Venice by Canaletto, and a genre scene by Jean-Baptiste Le Prince; also *The Virgin and Child* by Adriaen Isenbrandt, *A Landscape with Christ on the Road to Emmaus* by Patinier, *A Church Interior* by

Emmanuel de Witte, fine flower paintings by J.-B. Monnoyer and G. P. Verbrugghen, and *A Landscape on the River Meuse* by Jan van Goyen, signed and dated 1645. **May 16th.** Important Medieval and Renaissance Works of Art, Ormolu, Clocks, Tapestries and French Furniture including a highly important Romanesque whale's bone portable altar (see opposite), a rare mid-Xth century Hispano-Arabic ivory box, a fine XVIth century Paduan bronze group of Venus and Cupid, a German bronze fountain figure of a woman, c. 1580, probably Nuremberg, four XVIth century Venetian bronze figures of putti by Nicolo Roccagiatia, a Paduan bronze figure of a kneeling satyr by Andrea Riccio, c. 1500, Limoges champlevé enamels, a rare Louis XIV Paris tapestry woven with *The Banquet*, c. 1650, an important set of four Gobelins silk tapestries, *The Grotesque Months*, a pair of XVIIth century Brussels tapestries woven with scenes from the story of Isaac and Rebecca, a fine Louis XV bureau-plat signed I. C. Elleaume, Louis XV marquetry commodes, a Louis XV marquetry secrétaire à abattant signed I. B. Fromageau, and other signed pieces by H. Hansen, L. Boudin, I. G. Schlichtig, and I. C. Elleaume; also an important Louis XVI bureau-plat signed J. F. Leleu. **May 19th.** The Celebrated Collection of Books Illuminated and Illustrated by William Blake, the property of the late Mrs. William Emerson, of Cambridge, Mass.; also a tempera painting of "St. Matthew", original drawings for *Tiriel*, and Blair's *The Grave*. **May 20th.** Important English and Continental Porcelain, including five Chelsea miniature figures of gardeners, a Chelsea chinoiserie figure, a Chelsea figure of a shepherdess, Chelsea sunflower, mulberry and cabbage leaf dishes, Chelsea asparagus and cauliflower tureens, and a collection of Chelsea triangle and raised anchor wares; also a Vincennes oval dish, a pair of early Höchst bullfinches, two Capodimonte animals groups, an Augsburg silver-mounted Meissen milk jug, two Meissen figures of Holy Roman Emperors by J. J. Kaendler, a rare Meissen ewer and basin with Kakiemon decoration, a Meissen tureen and cover painted by A. F. Von Lowenfinck, an important series of ormolu-mounted Meissen birds and animals, including a pair of cats, a pair of mopses, a pair of swans, and an extremely rare pair of cockatoos, all by J. J. Kaendler. **May 22nd.** Fine English and Continental Silver and Plate, including William and Mary wall lights, by John Ruslen and William Gamble, 1693/4, a George I Irish strawberry dish, Dublin, 1715, a Georgian dinner service comprising soup and sauce tureens, meat dishes and covers, dinner plates, an épergne and candlesticks, engraved with the Elphinstone arms and bearing an historical inscription; also Russian, German and other Continental pieces. **May 28th.** Old Master Paintings and Drawings, of various owners. **May 29th.** English and Foreign Silver and Plate, of various owners. **May 30th.** Works of Art, Oriental Carpets, English and Continental Furniture, of various owners, including an unusually small Chippendale display cabinet, and pieces of late-XVIIIth century satinwood furniture, from the Collections of Mrs. John Dewar, and S. H. Lebus, Esq., also rare English marquetry bonheur du jour, matching the well-known suite of furniture at Castle Howard, and a set of eleven Hepplewhite chairs in the French taste. Illustrated Catalogue (2 plates), 6d. **June 2nd.** English and Continental Pottery and Porcelain, of various owners. **June 3rd.** Chinese Ceramics, Jades, Hardstones, and Works of Art.

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(Continued on page 188)

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FRENCH 19th AND 20th CENTURY PAINTINGS



Port of Royan

M. UTRILLO

OILS, PASTELS AND WATERCOLOURS

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PAUL MAZE

8th May to 7th June

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